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INTRODUCTION TO MUSIC APPRECIATION AND HISTORY

BY

DOROTHY TREMBLE MOYER

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INTRODUCTION TO MUSIC APPRECIATION AND HISTORY

BY

DOROTHY TREMBLE MOYER

FOR THE
DIVISION OF UNIVERSITY EXTENSION
MASSACHUSETTS
DEPARTMENT OF EDUCATION

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PREFACE

A noted musical critic and composer recommended recently that people in general study music in the same spirit and from the same point of view as literature is studied. "What would you know of Shakespeare," he asked, "if you had no means of making his acquaintance except at the theatre? How then are you going to know anything of music and musical composers by merely attending a concert or the opera once a season?"

The ability to get the greatest enjoyment out of music is comparatively rare, even among music lovers. Like every other art, music has much which lies below the surface and which can be gained only through study. We have all felt the emotional appeal of music, but only a few of us understand its form and structure and the ideas which underlie it. To give, simply, such an understanding is the purpose of this book.

The development of music from primitive times to the present is here outlined. With a background of the sources from which all musical composition has sprung, the student is given a keener insight into the reasons for a composer's handling his materials as he does. He follows the musical tradition from one period to another, and sees which composers held to the beaten track and which struck out for themselves in new directions, to the advantage or to the detriment of musical progress.

To Mr. Clement Lenom, I wish to extend my heartiest thanks, for without his encouragement this book would not have been written. To Mr. Stuart Mason, also, my gratitude is due for valuable suggestions. I wish to acknowledge also with sincere thanks, the assistance of Miss Mary Terrell, Miss Helen Meinhold, and Mr. Frederick W. Holmes.

THE AUTHOR

Boston, Massachusetts.
July, 1923.

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Introduction to Music Appreciation and History

Chapter I

THE THREE FUNDAMENTALS

Hundreds of years ago the Crusading armies, as they lay camped at evening before the walls of Jerusalem, whiled away their time with songs. One tune in particular was a favorite. It was simple and brief; yet something in its healthy, vigorous spirit caught and held the interest of the Crusaders. Today, after nearly eight centuries, we still sing that same tune—to the words, *We won't go home until morning.*

The modern concert program never contains that title; but the tune still lives notwithstanding. Even if we think it a little undignified, we like it. And certainly music that has endured so long must have in it some of the elements of greatness. What, then, are the qualities that give permanence to music? Are they common to all good music? Do they exist both in the jolly old Crusade tune and in the Beethoven symphonies? In this chapter we shall find the answers to those questions, and by doing so we shall learn at least a little about *how to listen to music.*

From the earliest period of which history gives us any record, there was never a time when man did not have some sort of instinct for music. We may easily imagine that almost as soon as human beings started to develop language for the expression of their ideas, they also began to use music for the expression of their emotions. And just as the language of today began with very simple forms, so the highly developed music of today took its origin from music of a cruder, more primitive sort. Since that beginning music has progressed marvelously, taking to itself from time to time new principles and refinements. But no great principle has ever been lost or displaced. Though the modern orchestral work appeals to its audience in a far greater variety of ways than primitive music appealed to its half-savage hearers, it contains none the less that very element of appeal which stirred the ancient tribesmen to frenzied enjoyment. In music the present and the past have much in common, and it is for that

reason that our first step in studying how to appreciate music will be to find out something about its growth.

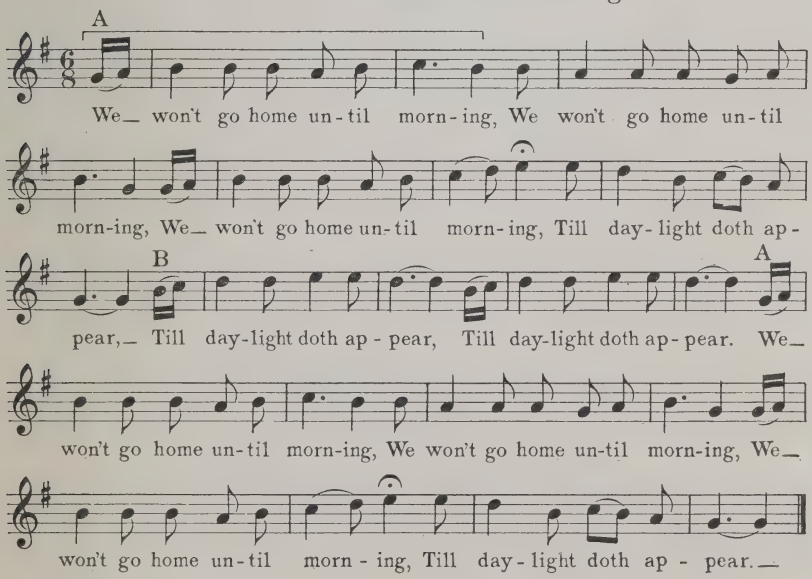
Among the earliest peoples music appeared in a form that would seem to us very incomplete—even unmusical. The chief, and often the sole, instruments used were rude drums, on which the player thumped with his fingers. Of course such instruments could not produce anything like tunes; but in one respect they were musical for the player in his thumping made some strokes, or beats, longer and some stronger than others, according to a definite plan. For instance, in every group of four beats he might make the first two weak and short and the last two long and emphatic; or in a group of two beats equal in length he might make the first strong and the second weak. In short, he arranged the beats according to rhythm. Now while this music of monotonous but rhythmic beats may not have been beautiful, it exerted a decided power over its hearers. They danced to it; indeed, if the rhythm was strong enough, they probably could not have helped dancing to it whether they wanted to or not, for rhythm more than any other quality in art is almost instinctive. Even today, after centuries of civilization we yield to it almost as readily as did the savage. When we hear music with a "good swing to it," we feel the strong desire to follow it by some bodily motion—by dancing, by waving a finger, or by swaying the head. The savage then with his uncouth drum laid the first stone in the foundation of music; he established the enduring principle of *rhythm.*

The second stage in musical development dates from the time when man, perhaps through listening to bird songs or more probably through experiment with his own voice, noticed that some tones are higher than others and some are lower. For a long time before that he had shouted in triumph or rage, he had wailed, he had groaned; but never with any conscious attention to tone. Now he began to arrange different tones in succession—a high tone, a low tone, one lower still, then a higher one. In course of time he came to make and remember tunes. This new kind of music too he used to express emotions, but not the almost purely physical emotions he had expressed by rhythm. Tune he used for the more spiritual emotions, such as grief, happiness and love. Then presently he began to combine *tune* and *rhythm;* and music approached more nearly to its present state.

Finally, as man developed intellectually he acquired the habit of putting things together according to a regular pattern, and of making adjustments and variations in the materials with which he worked. Seizing upon the simple rhythmic tune he made little changes in it; first sang it one way, then in a slightly different way; then combined several varied forms of the tune and sang them in succession as one song. And in doing so, he gave to music its third great principle—*structure.*

So much for the gradual development of rhythm, tune and structure—*the three fundamental qualities of music.* Let us see how they apply in particular cases. To begin with take the *Crusade song* which we have already mentioned; and notice its strongly marked rhythm. If you sing the modern words you will find that in the first part of the song the strong beats fall on the words "won't" and "home" and on the first syllable of "morning." The shorter and weaker beats are so arranged as to give a lurching swing, which is easy to follow.

We Won't Go Home Until Morning

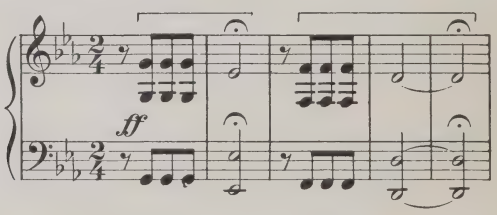
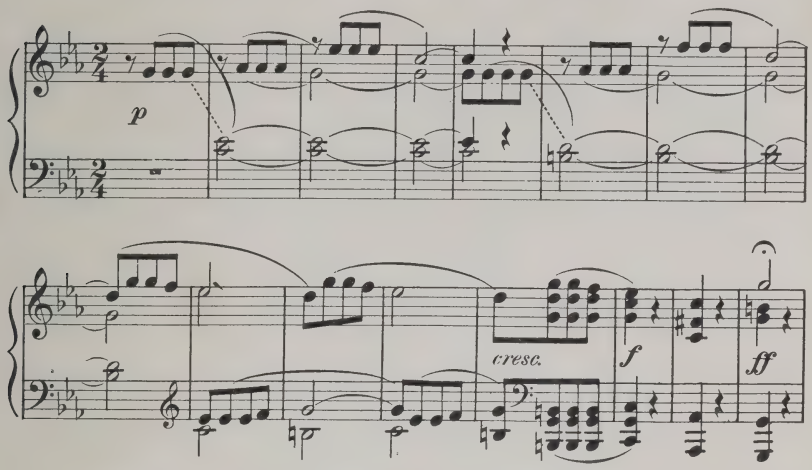
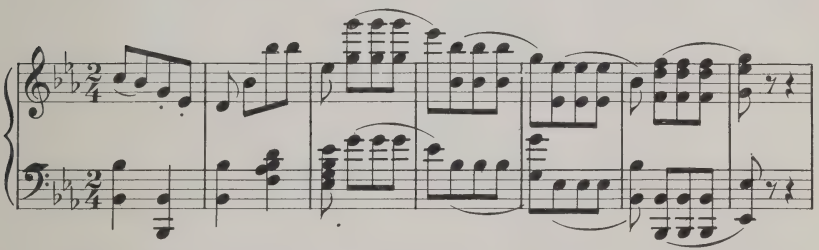
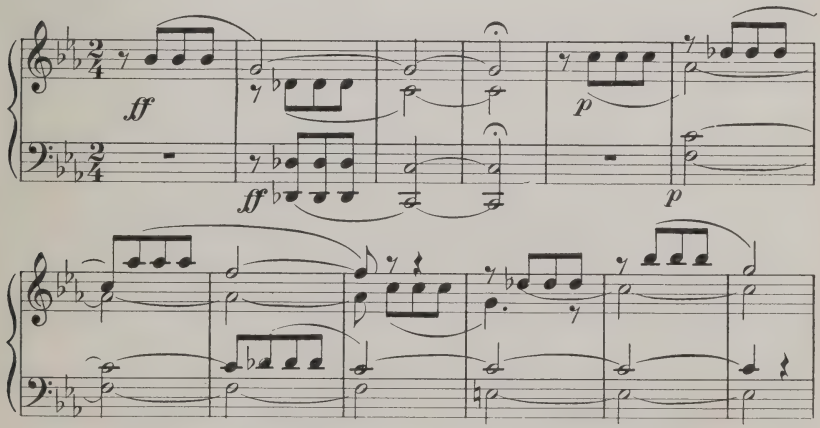

A
We_ won't go home un-til morn-ing, We won't go home un-til
morn-ing, We_ won't go home un-til morn-ing, Till day-light doth ap-
B
A
pear,_ Till day-light doth ap-pear, Till day-light doth ap-pear. We_
won't go home un-til morn-ing, We won't go home un-til morn-ing, We_
won't go home un-til morn-ing, Till day-light doth ap-pear._

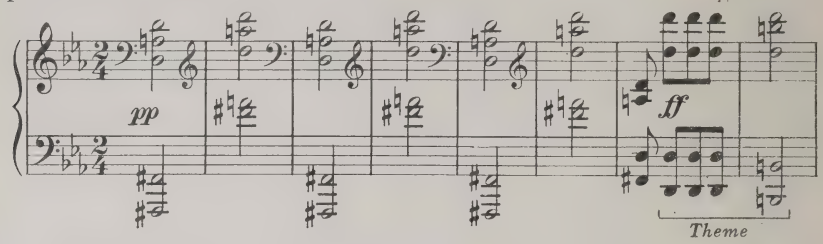
As for the element of tune, we shall discover nothing elaborate, yet such tune as there is possesses one important quality, namely, the quality of being easily remembered. Combined with

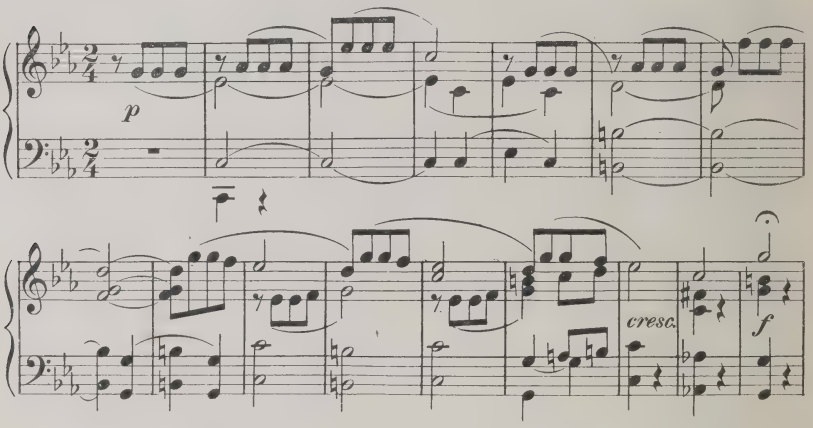
the rhythm the tune expresses quite perfectly a strong, joyous mood, which is the purpose of the song.

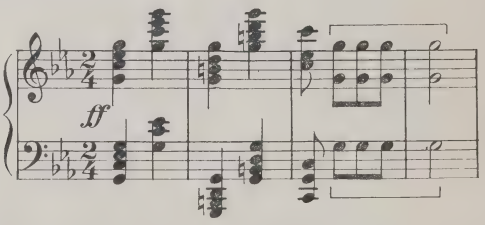
Now for the structure. If you will again sing or play over the song, you will recognize that the main theme is introduced in the first nine notes marked A, and is repeated twice in slightly altered form, with a few notes added to form a conclusion. This is the first part of the song. The second part beginning at B, consists of a new tune, pitched higher, but still clearly related by its rhythm to the original tune. A single repetition of the new tune completes the second part of the song. The third part, also marked A, consists merely of an exact repetition of the first part. We have, then, a simple structure of three parts.

Not only here but in all other good music *repetition*, as we have seen, *is a fundamental principal of musical construction.* Just as in the *Crusade song*, the first nine notes are repeated with slight changes, so you will find in most great masterpieces, near the beginning, a brief theme which will recur throughout the composition. This theme conveys the composer's message to his audience. The various ways in which he repeats it express changing moods.

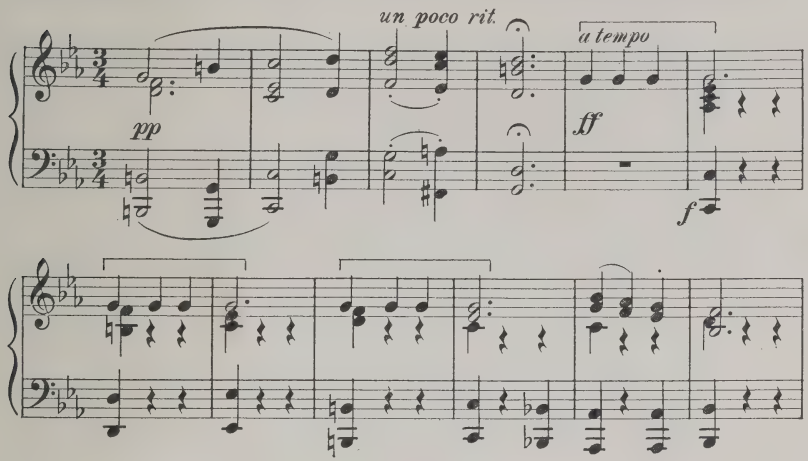
To see how this principle of repetition governs the work of great music builders, let us now consider Beethoven's *Fifth Symphony*. A symphony is a long composition of several movements, each movement being made up of several parts. In Beethoven's *Fifth Symphony* these movements are held together by a common theme. The first four notes constitute the tie which binds together the four movements of the symphony. This theme has been likened to the "knock of Fate upon the door."

The theme begins in a measured, solemn manner and is repeated in the second group of four notes. Then it is picked up briskly and repeated with slight changes until the audience is thoroughly familiar with it.

Soon comes the repetition of the theme, clearly and boldly.

And almost immediately follows a new passage of theme development.

Here, in the last two measures of this selection, we again have part of the theme.



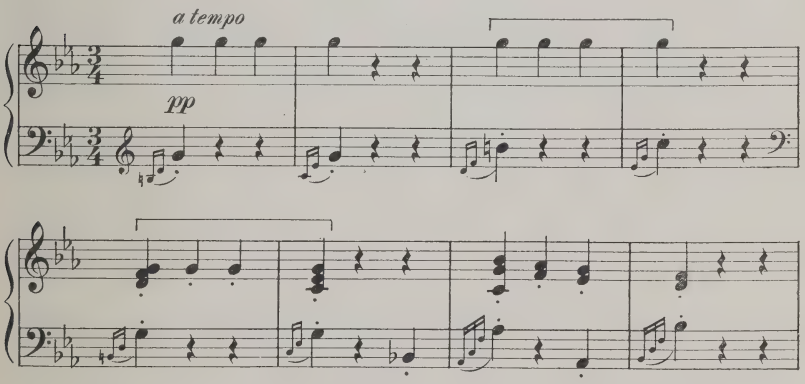
Here we have the theme almost as it appeared in the second example from this symphony:

Near the conclusion of the first movement, from which all of the foregoing examples have been taken, we have the "knocking of fate" in this form:

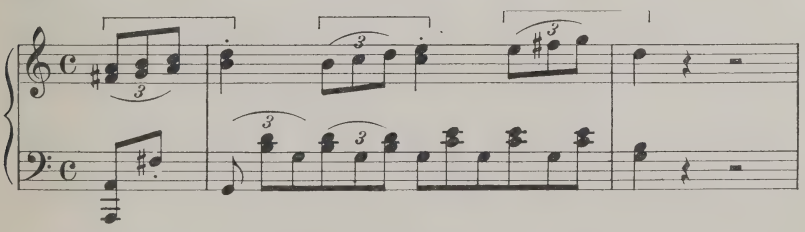


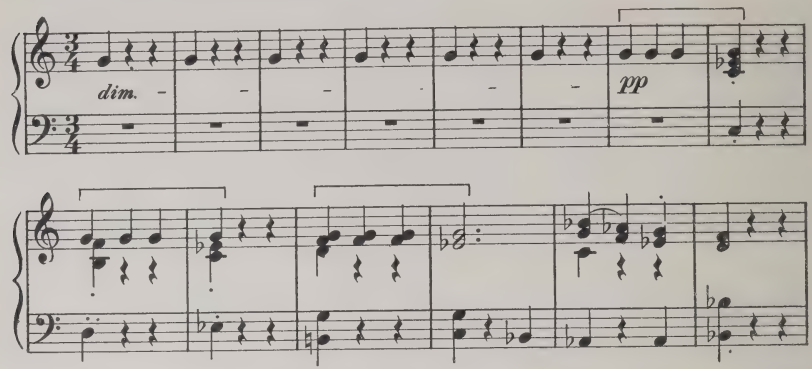
In the third movement, the Scherzo, the theme enters brazenly, after a very soft passage. Here the "knocking of fate" idea is still preserved, as indicated thus: ⌈ ⌉ ; but this time it is in $\frac{3}{4}$ rhythm.



Later it merely whispers:



In the last movement we have the rhythm of the theme thus disguised:

Then again we hear it coming in very timidly:



The structure of this symphony is thus based on a carefully worked pattern—fascinating to follow. Once you have caught the theme, you can trace it through the whole composition in varied moods and forms. And whereas the structure of the *Crusade Song* was so simple that it could be grasped almost without conscious effort, the structure of the *Fifth Symphony* is so full of ingenious, unexpected developments that it affords to the hearer an interest additional to the interest of rhythm and tune.

With regard to the latter two qualities we need say very little. It is obvious at once that in Beethoven's *Fifth Symphony* they are excellent. The rhythm is pronounced; the tune, though brief, has in it a solemnity that is clearly the expression of a spiritual emotion.

Consider now that the *Symphony*, which is strong in rhythm, tune and structure, is great; while the *Crusade Song*, depending for its effect chiefly on rhythm, is by comparison much inferior. A little thought will make clear not only why that is true, but also how we may judge the real worth of other music. Rhythm, tune and structure in music, as we have seen, are suitable for expressing the three great characteristics of man—body, mind and spirit. And as the greatness of man depends upon the development of all these characteristics, the greatness of music depends upon its power to express them all in their highest form. Comparatively little music ever succeeds in doing that. Some compositions, though fairly well developed on all three sides—physical, mental and spiritual—fall short of greatness because they do not express anything that is really fine; the rhythm is erratic or unnatural; the tune appeals only to sickly sentiment; the structure, or pat-

tern, is commonplace or feeble. Other compositions show a one-sided development, depending for their popularity on rhythm alone. In the latter class belongs most of our so-called "jazzy" music, which has little to offer except rhythm. So long as one is content to dance, to the exclusion of spiritual and intellectual activity, such music satisfies—but only so long. Thirty years ago, on the other hand, our popular music was lopsided in the direction of tune; its rhythm was not highly developed, and its structure was as uninteresting as the structure of popular music today.

Truly great music, however, is never without something worth while in the way of structure. At a good concert, almost without exception, every piece of music that you hear played will be based on the repetition, in various forms, of a theme. And the right way to listen to good music, for greatest enjoyment, is to notice the theme as you hear it early in the composition and then to follow it, recognizing it in the different forms which it assumes. After a little practice, you will have no difficulty in thus tracing the composer's theme idea from the beginning of a work to the end. By doing so you will add greatly to your enjoyment and appreciation of music.

The following phonograph records may be used to illustrate some of the musical selections in this chapter.

Title	Victor Record No.
To War has Gone Duke Marlborough, Macdonough, Dixon, and Werrenrath. (French words set to the melody to which we sing *We Won't Go Home Until Morning.*)	17725
Fifth Symphony (Beethoven) Victor Concert Orchestra.	
1st Movement	18124
2nd Movement	35580
3rd Movement	18278
4th Movement	35637
Spring Song (Mendelssohn) Maximilian Pilzer (violin.)	17395
Humoresque (Dvořák) Fritz Kreisler (violin.)	74180
My Old Kentucky Home (Foster) Elsie Baker.	18045
Battle Hymn of the Republic Victor Band.	18145
Drink to Me Only with Thine Eyes, Werrenrath.	45114
Over There (George M. Cohan) Victor Band.	18370

QUESTIONS

1. What do we mean by the *theme* of a composition?
2. What important principle governs the *development* of the theme?
3. Name the three fundamental qualities of every musical composition.
4. Tell briefly how you would distinguish between good music and poor music.
5. Tell concisely what you have learned from this chapter about how to listen to music.
6. Select from the list below two compositions with which you are acquainted and criticise each according to the following three points.
   (a) Has it an interesting rhythm?
   (b) Has it a good tune?
   (c) Do you think it has qualities which will give it a permanent place in the field of good music?

Mendelssohn's *Spring Song*
Over There
Which Hazel
Drink To Me Only With Thine Eyes
My Old Kentucky Home
Dvořák's *Humoresque*
The Battle Hymn of the Republic
Hello, Frisco

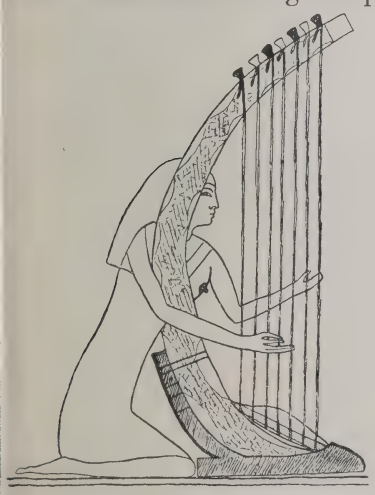
Chapter II

PRIMITIVE MUSIC

Music has been broadly defined by Fétis as "the art of moving the feelings by combinations of sound;" and taken in this broad sense music may be considered as having originated with the first members of the human race. Certainly there is no other fine art which reflects the activity of the spirit more perfectly than does music. Every great period of mental strength has been accompanied by a corresponding term of activity in music.

For much of our information regarding the music of ancient times, we have to depend on the rude pictures left by primitive man, and on legends. But we know that music is as old as mankind. Musical instruments, used by the cave men even, have been found.

The earliest advanced civilization from which any coherent traces of music have come down to us, was developed along the Nile. We obtain a great part of our information about the music of Egypt from a curious source. The Egyptians deposited their mummies in tombs of great size. The walls of these tombs were covered with pictures, the subjects of which embraced the entire range of the public and domestic life of these people. Since many were musicians we have learned from these pictures what instruments the Egyptians used. The favorite one was the harp.



EGYPTIAN HARP

The Egyptians employed music united with poetry and pantomimic dancing as a feature of religious ceremonies, as a social diversion, and as a courtly luxury. They had choruses, which were accompanied by clapping of the hands to beat out the rhythm. All the princely households appear to have had their regular staff

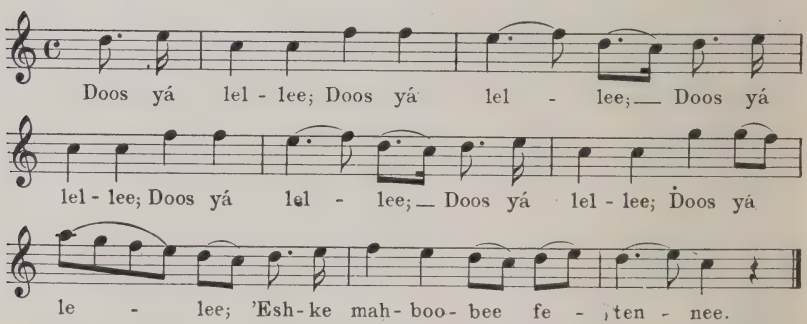
of musicians, while the people of lower social grade had to be content with the temporary services of street musicians, who played and sang and danced for all festivities. These public musicians also undertook the entire contract of mourning for the dead, even to the extent of producing a small vial of tears.

One of the earliest songs of Egypt was the song of Maneros, whose father was the first king of Egypt. Maneros died at a very early age, and in his honor a song of mourning was composed that bewailed the coming of Death to Youth. Later this same song was used to warn the thoughtless that sooner or later they too must die. At banquets the small figure of a corpse was passed among the guests while the musicians sang the song of Maneros. The guests were warned that they should "eat, drink, and be merry" for tomorrow they might be as the corpse upon which they were looking.

Egypt had schools where music was taught. The lessons were oral, for none of the music was written down. The Egyptian system of music was, however, well developed and was the fountainhead of some of our musical ideas.

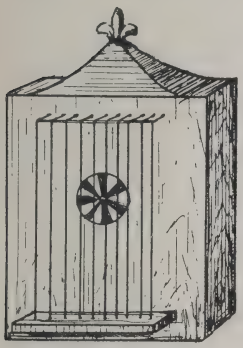
The following is an example of Egyptian music as it is sung today.

Egyptian Love Song *



Even today the Egyptians sing while they work. For instance, the sailors on a ship have a certain song which they sing when departing on a voyage, and another which they sing when they return safely home. If perchance, during the voyage they are about to collide with another ship, they sing a song while trying

*See *Music of the Most Ancient Nations* (second edition) by Carl Engel, page 260.



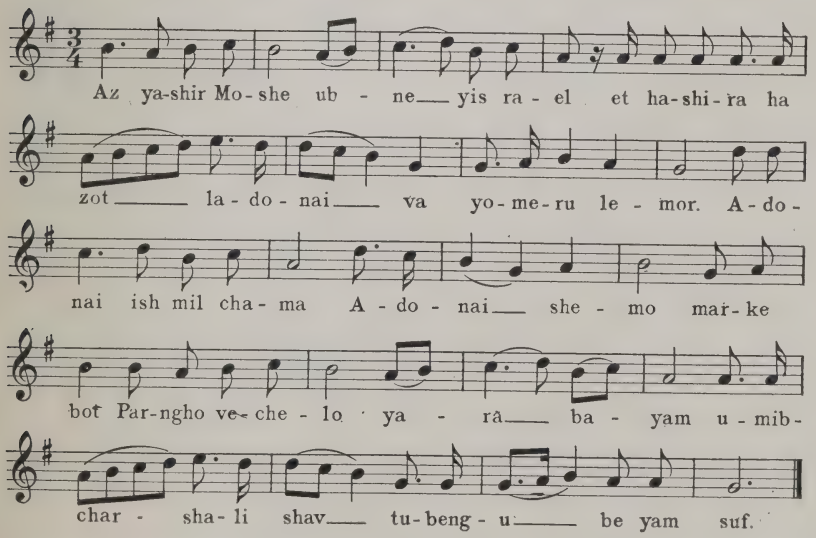
HEBREW PSALTERY

to avert the disaster, and if their efforts are successful there is still another song which they sing as they pass safely by.

The Hebrews, who come second in point of musical antiquity, derived most of their knowledge of music from the Egyptians. David was responsible for the greatest step in the progress of Hebrew music. In 520 B. C. the custom was introduced into the temples of singing to the accompaniment of instruments, among which the triangular harp and the psaltery—a square harp-like affair—were prominent.

The Psalms were collected for this purpose, and never had a church so grand a body of poetry as that of the Hebrews. They had a method of responsive service which is still used today. One Hebrew melody still in modern use, but said to have been sung by Miriam and her companions after the deliverance from Pharaoh's host, is called *Song of Moses* and is quoted here.

Song of Moses *

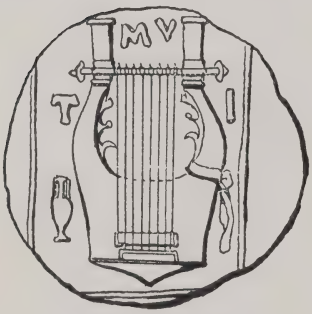

Az ya-shir Mo-she ub - ne yis ra - el et ha-shi-ra ha
zot la - do - nai va yo-me-ru le - mor. A-do-
nai ish mil cha-ma A - do - nai she - mo mar-ke
bot Par-ngho ve-che - lo ya - ra ba - yam u-mib-
char - sha-li shav tu-beng - u be yam suf.

*See *Music of the Most Ancient Nations* (second edition) by Carl Engel, page 327.

Louis C. Elson in his *Curiosities of Music* tells us that "in the Talmud there is mention of an organ which had but ten pipes, yet gave one hundred different tones; this instrument is placed about the beginning of the Christian Era, and is called 'Magrepha'; it is said its tones were so powerful that when it was played, the people in Jerusalem could not hear each other talk."*

Next we come to Greece. Here still we find the Egyptian influence. Pythagoras, who was born about 580 B. C., spent twenty-eight years in Egypt and there learned much of musical science. He built a musical scale which has been only slightly altered to form our present scale.

In studying the history of Grecian music we find for the first time that the bard—the wandering minstrel—had become an important factor in the development of music. The Homeric poems, of which everyone knows, were chanted by traveling minstrels called Rhapsodists, to the accompaniment of the *cithara* or the *lyre*, both of which were characteristic Greek forms of the harp.



GREEK LYRE

GREEK FIGURE WITH LYRE

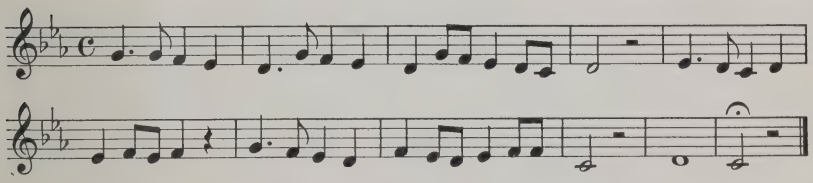
In the *Odyssey* we find passages which prove that the bard was an honored guest in any company, ready at call to entertain by singing.

*See *Music of the Most Ancient Nations* by Carl Engel, pages 296 and 297.

It was in Greece that the art of chorus singing was first greatly cultivated. The leader improvised rhapsodies upon various topics, and the chorus came in with the refrain whenever the soloist needed repose from lack of breath or of inspiration. Out of this custom gradually grew a kind of lyric drama.

The Greeks also had musical contests in which the prize seems to have gone to the one who made the most noise rather than to him who played with the most expression. There is a story told of one member of a contest who blew his trumpet with such great force (knowing the louder he blew the greater his chance of winning favor) that he broke a blood vessel and fell dead on the spot. An example of music probably more tuneful than that of the ill-fated trumpeter is quoted in the following example.

A Pythian Ode *



In the music of Rome, we find the Greek influence clearly apparent. After the conquest of Greece by the Romans, Greek music received a new impetus on Roman soil through the performance of Greek slave-musicians for their masters. But unfortunately Rome was too well content to accept music as a feature of the service expected of slaves, and it added almost nothing original to musical development. Indeed the Romans hardly regarded music as an art to be enjoyed for its own sake. To them it was useful principally as an added attraction to the spectacular games and dramatic performances which they so enjoyed. It contributed an inspiration to their dances, and it played an important part in helping them to develop the art of pantomime. But the Romans were not a musical people in the deeper sense of the word.

Of all the Roman emperors none showed a stronger fancy for music than Nero. He studied the art intensively and was very fond of performing in public. He took part in all the contests,

*See *History of Music*, Volume I, by Naumann, page 140.

where of course the prize was invariably awarded to him from motives of prudence on the part of the judges. Many of his songs lasted from morning to night. After beginning to sing he would pause only for an occasional glass of water. By the way, Nero did not "fiddle while Rome burned"; he sang.

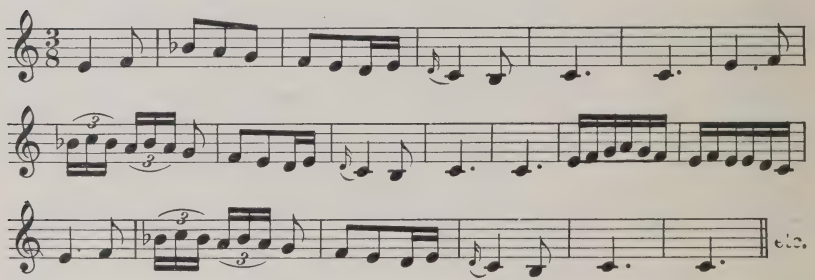
In striking contrast to the idolent attitude of the Romans toward music is that of the early Hindoos, who attributed to it a divine origin. Each note of their musical scale was named after a nymph, and music in general they considered as having more than earthly power. Some modes, according to their legends, were never to be sung by mortal man, for they believed that any singer who should attempt them would be consumed by the fire of his song.

A story is told of one poor singer who was commanded by the Ruler to sing the *Raagni of Fire.* He plunged into a river up to his neck and sang. Soon the water began to boil, he paused, but the Ruler demanded the rest of the song, and at the end the singer burst into flames and was consumed.

In India in ancient times there was also a musical drama which possessed certain traits in common with the modern opera, and the natives had a musical instrument invented about 5000 B. C.* called the "ravanostron," which was, in very primitive form, the ancestor of the violin.

This is an example of Hindoo music as given in Hamilton's *Outlines of Musical History,* page 11.

From a Melody of India



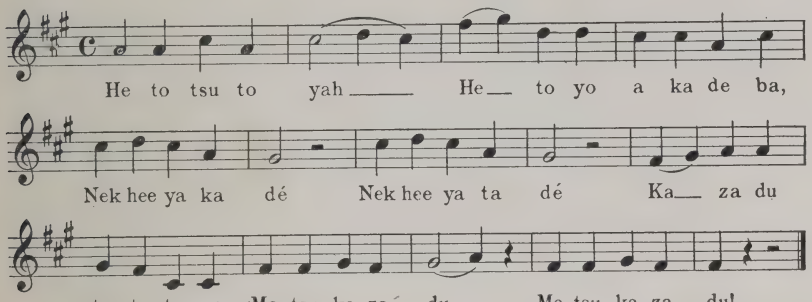
Japan and China also had music in prehistoric times, but because of their conservatism they have since made slow progress. Their music was symbolic of all that was best and beauti-

*See *A Popular History of Music* by W. S. B. Mathews, page 70.

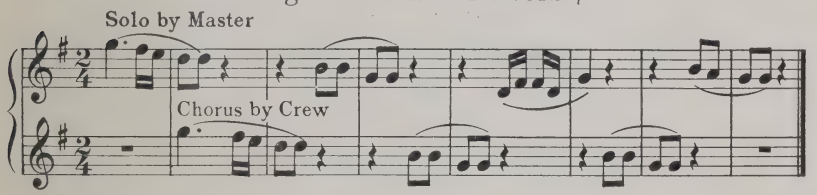
ful, and they have been reluctant to accept music not created with the same symbolic purpose.

A *Japanese Air* and *A Song of Chinese Rowers* are given in the following examples:

Japanese Air *



Song of Chinese Rowers †



Thus we find that music has always been an integral part of the life of man. Even the most primitive people found in it a satisfying mode of self-expression. Their music was closely connected with their religion, and indeed has always been with all people a means by which man has expressed worship of his God.

In the next chapter we shall take up the minstrel, direct descendant in art of the Grecian bard, who sang his way through the land, spreading tales of love and heroism. It was this type of musician who did most for the development of music in the Middle Ages, and his songs echo in our ears today.

The following phonograph record may be used to illustrate musical selections in this chapter.

Title	Victor Record No.
HYMN TO APOLLO (composed 287 B. C.)—Elsie Baker (Harp accompaniment)	35279

*See *Music of the Most Ancient Nations* (second edition) by Carl Engel, page 139.
†See *Introduction to Study of National Music* by Carl Engel, page 114.

QUESTIONS

1. How did the early Egyptian musicians provide for rhythm?
2. State the probable source of early Hebrew music.
3. State briefly the historical origin of the musical scale.
4. What were two contributions of the Greeks to early musical forms?
5. What can be said critically of Roman music in ancient times?
6. What was the contribution of India in the way of musical instruments?

Chapter III

FOLKSONGS OF THE MIDDLE AGES

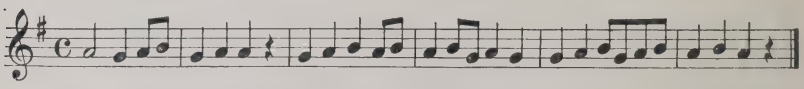
A noted author, Theodore Storm, has described folksongs in language that is worth remembering. "Folksongs," he says, "are not made at all; they grow, they fall from the clouds, they fly over the country like gossamer, here and there, and are sung at a thousand places at once. We find our own doings and sorrows in these songs. It seems as if we had all helped to make them." In plainer speech, a folksong is the work not of one man but of a tribe, a nation, a race. We cannot trace it to a single composer. All that we know of its origin is that for centuries people have sung it. What voice gave it to the world, in what village it first was heard—these are questions for which history has no answer.

The folksong is the wild flower of music in contrast to the composed song or garden flower. Since it springs from the soil it naturally has a native tang of peculiar charm. The preservation of these traditional songs is a matter of great importance for under modern conditions they are dying out, yet only in recent years has any systematic attempt been made to record them. It is an interesting fact that Mr. Cecil Sharp, the eminent English authority, found early British folksongs in their greatest purity among the primitive whites in the mountain districts of North and South Carolina.

Perhaps the greatest quality in folk music is that it expresses very perfectly the emotions and the experiences of the people among whom it originated. There is a very good reason for that —a reason at which we have just hinted, namely, that no man ever created a folksong in its final form. For while the original tune may have been suggested by a minstrel, it was altered in some way by almost everyone who sang it, as it traveled from place to place—never written down, always passed from mouth to mouth, like a superstition or a fairy tale. There were no music copyrights in those days. Each man sang it as he liked. And so, gradually, with a change here and a change there, it was shaped to suit the taste and to express the emotions of a whole people or sometimes of a whole race.

Then, too, it survived only because it expressed the feelings common to everybody. It took its subject matter from tradition

—from fragments of great poetry, from love stories, from the personal experiences of its originator, and from legends centering about the deeds of great heroes. The following melody, one of the oldest that has been preserved to us from early European music, was written in praise of Charlemagne during the same year that he died.*



The music of Britain and of Western Europe comes home very close to us, and it is that music which we shall principally consider. By the early part of the eleventh century, Europe had

FIFTEENTH CENTURY MINSTRELS PLAYING THE HARP, FLUTE, PIPE AND TABOR

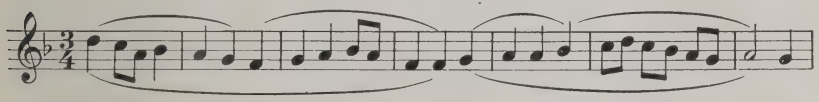
an abundance of folk tunes; and as means of travel improved, men going from one place to another carried their music with them. During this time there were groups of professional mu-

*See *History of Music*, Vol I, by Naumann, page 199.

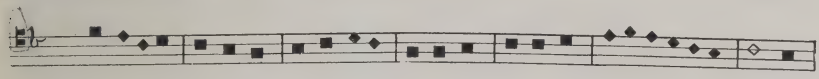
sicians who made their living by journeying from town to town and from one country to another, singing in exchange for food and shelter. These strolling singers played an important part in the development of music, for they devoted their lives to the serious study of musical art.

In a general way, these traveling musicians were much alike through Europe. The subjects on which they sang were generally similar; their instruments, although some were in the form of a harp and some were more like the violin, all had this point in common: they were easily portable and usually quite simple in form. But in different countries the strolling singers went under different names, and acquired local characteristics.

With the coming of the professional musician, too, the practice of writing down music became more and more general, but it was during later centuries that our present system of written music gradually came into being. For instance, the melody which we would now set down in this form:



originally looked like this:



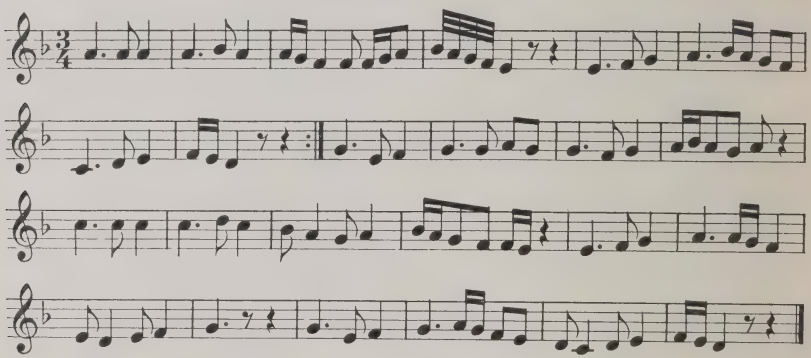
This old melody, *When the nightingale shall sing** (*Quant li Rosignol jolis*), is by Regnault, Châtelain de Coucy, a gallant troubadour who accompanied Richard the Lion-hearted in one of his crusades to Palestine and died there in 1192. A French poem written about 1228 tells how the dying troubadour requested that his heart be embalmed and sent to his lady-love.

The Troubadours of France brought vast improvement to music. Often of noble birth, they sang of those subjects most interesting to the people.....war, politics and courtly love. To appreciate the love songs of that period, we must bear in mind that the Knight of those days observed a strict etiquette in his love-making. He was humble and devoted to the lady of his choice, and he honored her by long, patient service that was almost

*This song is given in full in *One Hundred Folksongs of all Nations* (Bantock) in The Musicians Library.

worship. That service was wholly voluntary and if the lady did not reward it by kindness, the lover might plead—he might sigh—but never reproach. The courtly lover endowed his lady with all the virtues, and in his songs he celebrated them. But never did he reveal the lady's name; she was too sacred to be mentioned personally in public. Into these love songs the Troubadours poured their individuality. Just as each thought his lady the loveliest in all the land, so he felt that his songs to be worthy of her must be the finest yet composed. Indeed so worshipful in spirit was the music of these Troubadours that many of their songs have since been converted into sacred music by the mere change of a word or two in text.

The same effort toward originality was not made in the political songs. Often the Troubadour was content to compose the words of such songs and fit them to tunes already written. But the words in themselves were frequently clever, with a strong vein of shrewd satire running through them. Occasionally debates even were carried on between two Troubadours by means of political songs. If subjects of political interest were wanting, the Troubadour had no objection to turning moralist for a while. One song of that kind, in the special form known as the *sirvente*, is given here:



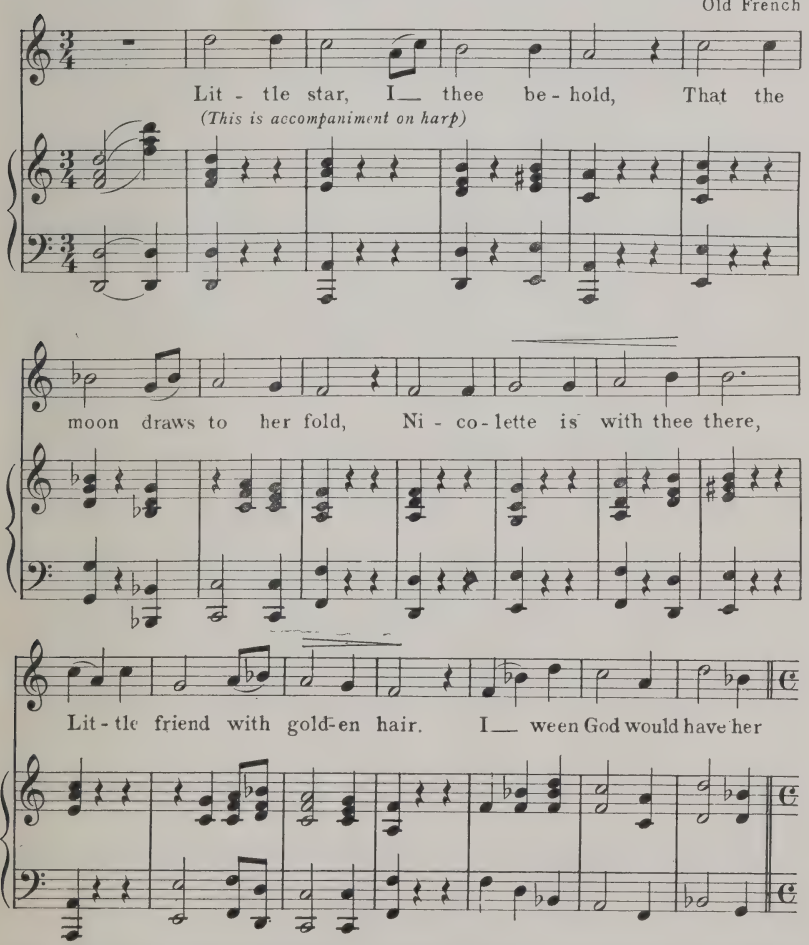
The words of this sirvente cannot be translated literally but you can get the meaning from the following:

> I wish to begin a new sirvente, that which I will say on Judgment Day to Him who will draw me up from nothingness. If He wishes to chastise me for my sins, and if He casts my soul to the devils, I will say, "O Lord, pity I claim, I have suffered harshly on earth. Preserve me, please, from torment."

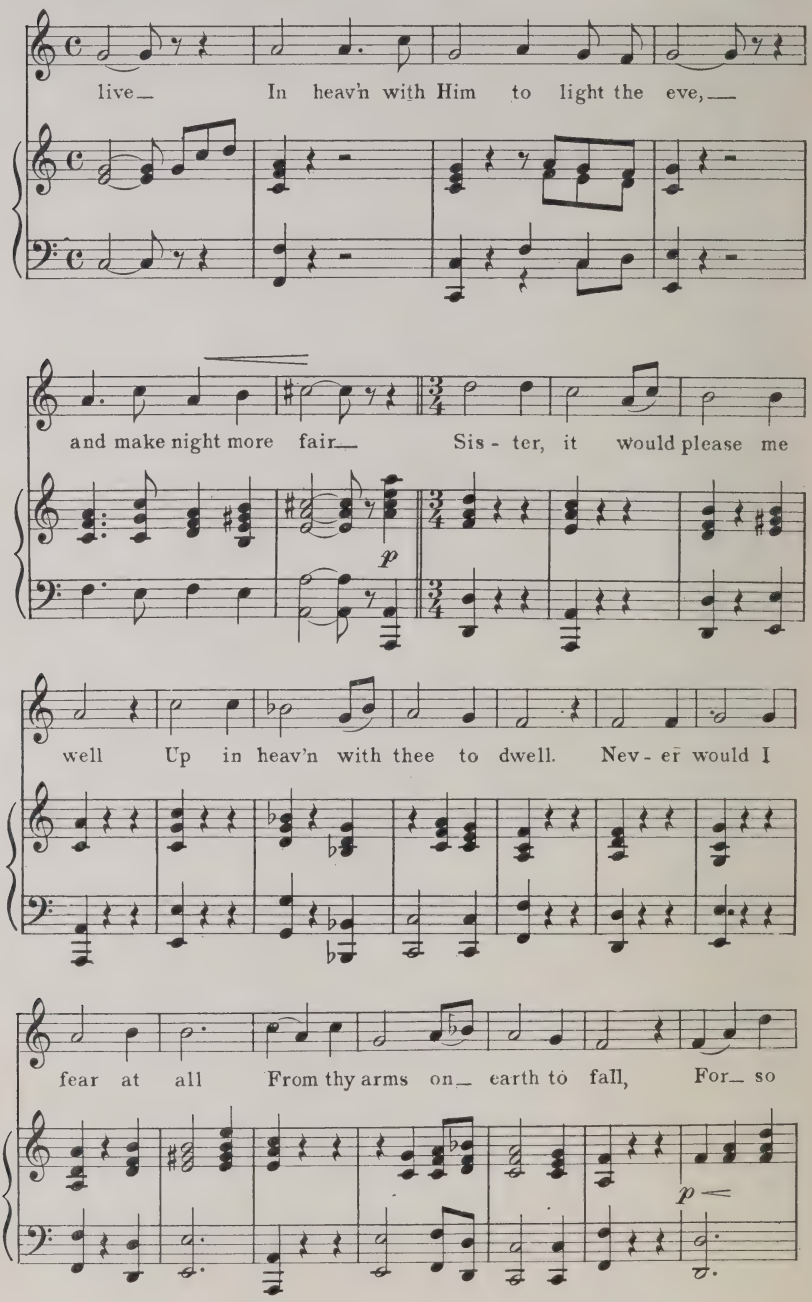
But the Troubadours and the Trouvères, who were practically the Troubadours of northern France, won great popularity by their singing of stories and rhymed novels. Especially the narrative of *Aucassin and Nicolette*, two lovers who were united after much hardship and cruel separation, delighted both court and countryside. Indeed to this very day the French people think of Aucassin and Nicolette as the ideal types of faithful lovers, and during the late war many French soldiers wore good

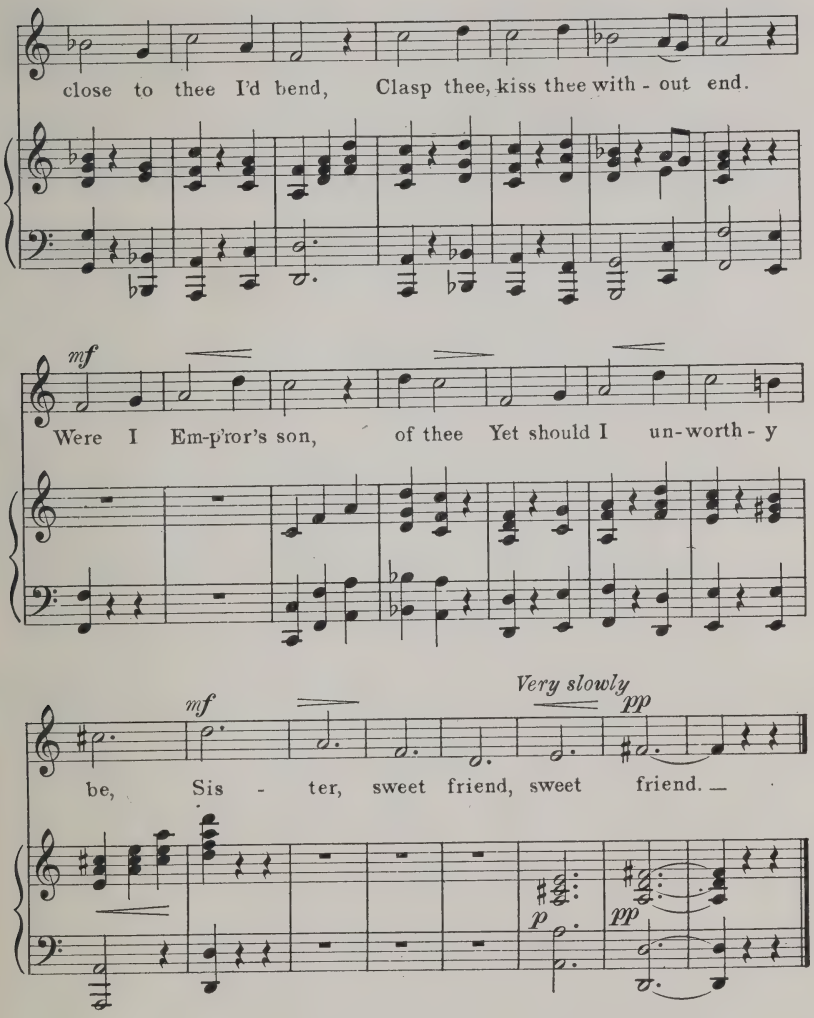
Aucassin and Nicolette *

Old French


Lit - tle star, I— thee be - hold, That the
(This is accompaniment on harp)
moon draws to her fold, Ni - co - lette is with thee there,
Lit - tle friend with gold-en hair. I— ween God would have her

*Music arranged by Horace Mansion; and words translated from the Old French by Michael West.


live— In heav'n with Him to light the eve,—
and make night more fair— Sis - ter, it would please me
p
well Up in heav'n with thee to dwell. Nev - er would I
fear at all From thy arms on— earth to fall, For— so
p


close to thee I'd bend, Clasp thee, kiss thee with - out end.
mf
Were I Em-p'ror's son, of thee Yet should I un-worth - y
Very slowly
mf
pp
be, Sis - ter, sweet friend, sweet friend. —
p
pp

luck charms representing the hero and the heroine of that old love story. One of the prettiest incidents in the romance of Aucassin and Nicolette is described in the preceding song with music and words.

In that part of the story immediately preceding the song, Nicolette had escaped from the tower where she was imprisoned,

and finding herself at nightfall in the forest, had built herself an arbor of boughs and vines. When it was completed she thought, "If Aucassin really loves me, he is searching for me now; he will come to this arbor, and if his love is true, he will know that it is mine." So she decided to hide under some nearby bushes to watch for his approach. And, indeed, Aucassin was searching for her, and did come to the arbor, and, on seeing it, did declare that no other hands than those of Nicolette could have built anything so lovely. He concluded to pass the night there, happy in the thought that Nicolette could not be far away and that he would find her on the morrow. As he lay down to rest he saw a clear, bright star, and gazing upon it he sang.

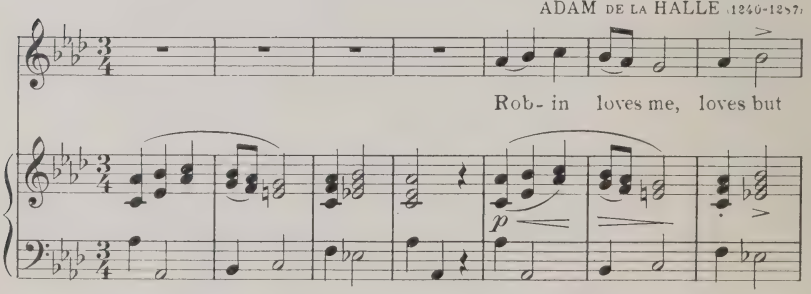
When the song was ended Nicolette, convinced by its tenderness that Aucassin's love was true, left her hidingplace and went to him.

Still another part of the story, in which Nicolette disguises herself as a Troubadour and journeys—unchallenged and unafraid—through foreign lands and camps of war, shows us how cordially the Troubadours were welcomed wherever they cared to go. They alone could enter "where angels feared to tread."

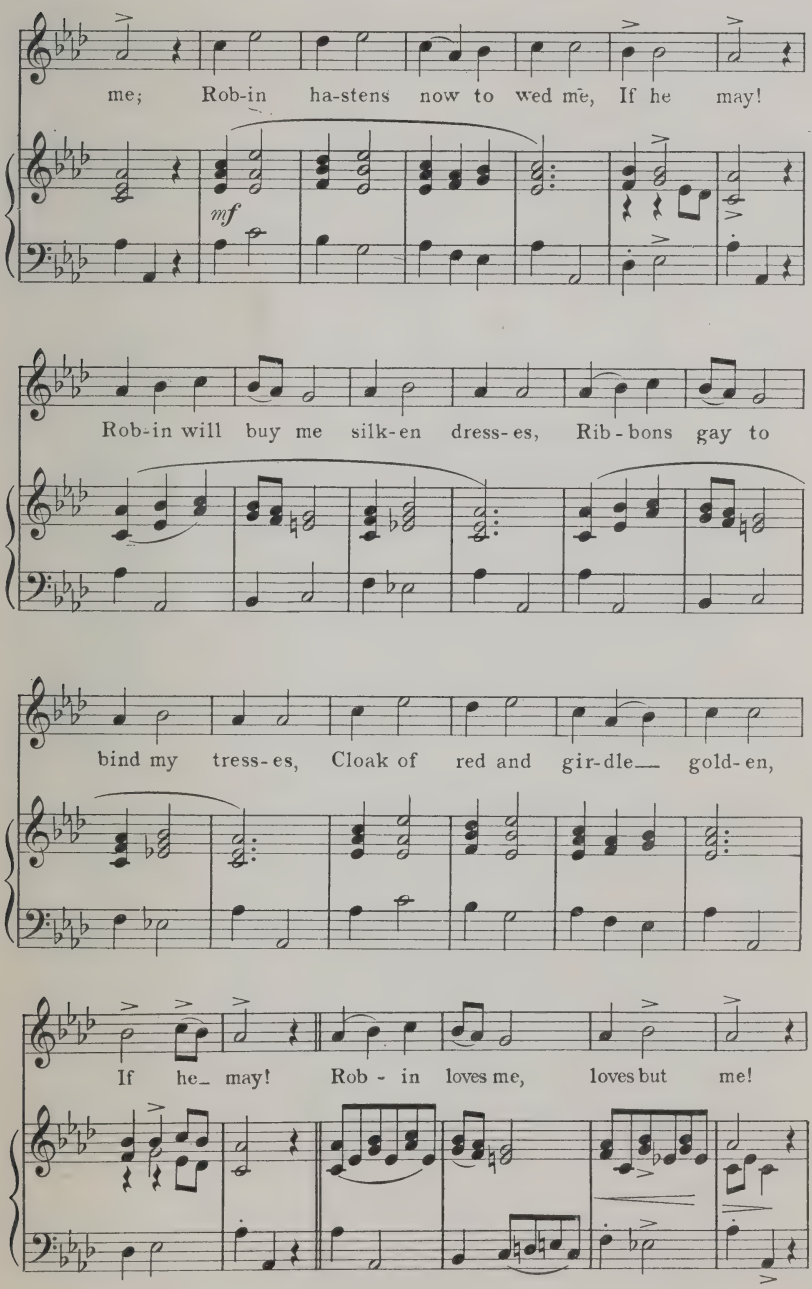
It may have been from such song-stories as *Aucassin and Nicolette* that Adam de la Halle, one of the most celebrated Trouvères, got the idea for his musical play, *Le jeu de Robin et Marion,* which he produced before the King of Naples at about the year 1285. This was probably the first step in the development of opera. One of the songs from that play is given here. It is called *Robin Loves Me.*

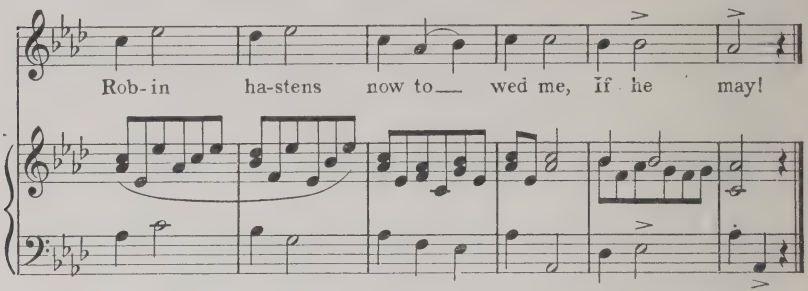
Robin Loves Me *

ADAM DE LA HALLE (1240-1287)



*From *Troubadour Songs* compiled and arranged by Clarence Dickinson. Copyrighted by H. W. Gray Company; and published here with permission.


me; Rob-in ha-stens now to wed me, If he may!
mf
Rob-in will buy me silk-en dress-es, Rib-bons gay to
bind my tress-es, Cloak of red and gir-dle— gold-en,
If he— may! Rob - in loves me, loves but me!



Shortly after the time of Adam de la Halle, the great wars which swept Europe practically destroyed the Troubadours, much to the detriment of musical progress.

THE MINNESINGERS

In Germany the Minnesingers corresponded very closely to the Troubadours, but the Mastersingers introduced into musical history a new ideal. Recruited mostly from among the burgers and tradespeople they approached music as a craft, like silver-

working or stone-cutting. They organized into guilds—medieval forms of trade union—to which candidates could be admitted only by competitive examination, and to which no one could be admitted as a master unless he invented some new style of rhyme. The Mastersinger thus was really a master workman in music. The fame of one such master, Hans Sachs, by trade a shoemaker, has been handed down to us in Wagner's opera *Die Meistersinger von Nürnberg.*

In England, Ireland and Scotland the popular love for music dates back many centuries. A legend has come down to us which records a great triumph of music in Ireland as early as 365 B. C. A young prince, it seems, had been beaten by his enemies and had been obliged to leave his throne in the possession of a usurper. Defeated and discouraged, he was on the point of giving up his claim to rule, when his betrothed led before him a celebrated band of musicians and had them sing to him a song which she had composed. Inspired by its sentiments he roused himself to new effort and succeeded finally in driving the usurper from the land.

Whether or not that story is authentic, we are certain that later, at the time when folksongs began to spread through Continental Europe, music was highly esteemed by the English, Irish and Scotch, and that the minstrels who journeyed among them fared well. We are told of a royal wedding which took place in 1290 and to which came four hundred and twenty-six minstrels. The bridegroom's gift to them was fifteen hundred pounds, an average of more than three pounds each.

The Norman conquest, by bringing together the Saxon and the French ideals of music and by setting up in England the feudal system with all its romantic glamor, did much to advance the cause of music. To this stimulus we are indebted for one of the most remarkable manuscripts of music now in existence—a composition written in England during the thirteenth century and called *Sumer Is Icumen In.* In form the composition is a *round*, like *Three Blind Mice*, which most of us have sung as children. You remember perhaps that in *Three Blind Mice* one singer starts the tune, and when he has sung alone for a few measures a second singer begins the same tune while the first one continues; then, a little later a third singer begins the tune while the first two continue. Thus three or more voices are

singing the same tune but not together, each voice coming, of course, at just the right time to harmonize with the others.

Taken by itself the round is not a particularly important type of music except as a kind of musical exercise which has always delighted children, and often their elders as well; but it does take significance from the fact that it led to the development of *canon*, which later played an important part in some of the greatest church music that the world has ever known. Canon, in fact, is just an elaboration of the principle on which the round is based; that is, it consists of several voices singing the same tune but beginning at different times. So far as we know, *Sumer Is Icumen In* is the oldest example of music in that form.

A century or two after *Sumer Is Icumen In* was written, the condition of music in England, as well as in certain other countries, underwent an important change. The feudal system of government began to give way to more democratic forms, and with it perished the formal code of chivalry which had so favored the minstrels. These strolling musicians gradually lost their standing, until finally they were held to be little better than beggars. On the other hand, the aristocrats, the nobles, began themselves to take an interest in creating poetry and music. From the beginning of the sixteenth century, it grew fashionable for men and women of high, even noble birth, to seek distinction as musicians. King Henry VIII of England, in the early part of his reign, was especially known as a patron of music. At the coronation of his unhappy queen, Anne Boleyn, a choir of men and boys sang ballads in praise of Her Majesty.

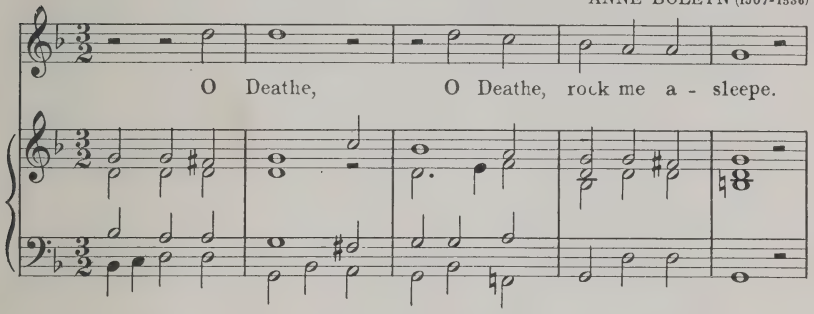
Not many years later, by fateful chance the name of Anne Boleyn was once more connected significantly with music. But this time no choir sang her praises; she was in the Tower of London, a prisoner, writing a song on the subject of her own impending execution. The song, *O Deathe, Rock Me Asleep*, a part of which is given below, proclaims her desire to pass beyond earthly suffering. Beside the strange circumstances under which it was written, this pathetic song has two characteristics that make it noteworthy; namely, that its accompaniment does not carry the melody, as the accompaniments of all earlier songs had done, and that near the end of the composition, the melody was used to imitate the tolling of a bell. So far as known this was

the first time that music had been made to represent anything outside of its own realm.

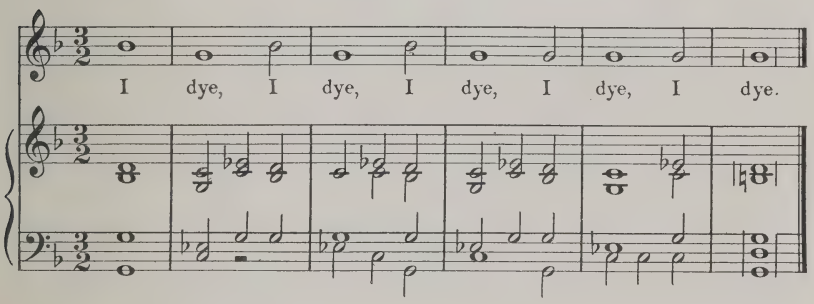
Note that the accompaniment as explained in the text of this chapter does not carry the melody.

O Deathe, Rock Me Asleep

ANNE BOLEYN (1507-1536)

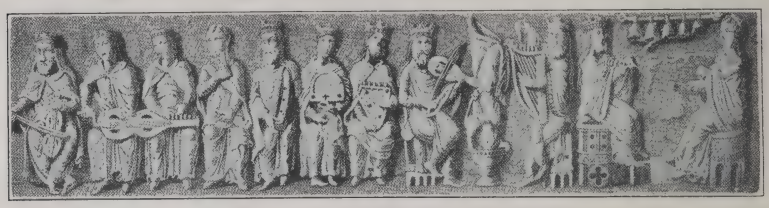


The selection below taken from the end of the song, imitates the tolling of a bell.



For about a century after the death of Anne Boleyn, the development of artistic music continued its close connection with aristocracy and the royal court. We even have surviving one or two compositions known to have come from the hand of Louis XIII of France. But about the time of Shakespeare the honors in music began to fall on men of humble birth, and the great modern era of music was commenced.

In the next chapter we shall find out how, during the period we have just studied, music developed within the Christian Church.



ORCHESTRA OF THE ELEVENTH CENTURY

The following phonograph records may be used to illustrate some of the musical selections in this chapter.

Title	Victor Record No.
IRISH TUNE FROM COUNTY DERRY (Old Irish) (Grainger)—Victor Orchestra.	17897
A BALLYNURE BALLAD THE NEXT MARKET DAY } —John McCormack	64926
O NO, JOHN—Dadmun.	45310
BERGÉRÈ LÉGÈRE—Clement.	64223
GREEN SLEEVES (Shakespeare)—Werrenrath.	17724
QUANT LI ROSIGNOL (Châtelain de Coucy)—Werrenrath.	17290
ROBIN M'AIME (*Robin Loves Me*) (Adam de la Halle)—Raymond Dixon.	17760
SUMER IS ICUMEN IN (Round written in 1226) OH, WILLOW, WILLOW (Folksong) } —Victor Mixed Chorus	35279
CANON FROM FARANDOLE (*L'Arlésienne, Suite No.* 2)—Toscanini and La Scala Orchestra.	64986
SELLENGER'S ROUND—Victor Band.	18010

QUESTIONS

1. Tell how folksongs were created. How were they carried from town to town and from country to country during the Middle Ages?
2. Mention at least three kinds of subject which these folksongs commonly treated.
3. When and how did the practice of writing down music first become general in Europe? Was our present system of writing musical notes used from the first?
4. Who were the Troubadours? Tell what you can of their influence on the development of music.
5. Who were the Mastersingers? Can you name any other group of traveling musicians in Germany? In England?
6. What is a round? Name one. Why was the round important in the general development of music?

Chapter IV

CHURCH MUSIC

While the folksong was taking root among the peoples of Europe and later, while the strolling players entertained medieval court and village, music was following a distinct line of growth within the Christian Church. In general, as might be supposed, this religious music had a good deal in common with secular, or non-religious music; yet so many special influences acted upon the former that its history deserves to be made a separate study. The great difference between the two types of music was primarily a difference in purpose.

Secular music, we know, had for its chief end the expression of those activities and emotions, good and bad, which made up the life of the people; church music on the contrary was expected to interpret only the nobler, more spiritual phases of that life. That distinction appears, perhaps, to be obvious; but it proved often a difficult one to maintain. From time to time secular music of no very exalted kind found its way into religious service, to such an extent that the musical history of the church, from the beginning of the Christian Era to about the end of the sixteenth century, was an almost constant swinging of the pendulum between what was noble and dignified and what was more popular but less worshipful.

In the beginning the Church had no special music of its own. Appropriate words, set to popular melodies, comprised all that existed in the way of Christian hymns. And in form, those hymns were simple, not very different from the ones in our modern hymnals. When we remember the savage persecutions that made it necessary for the Christian fathers at Rome to worship in the catacombs, unheard except by their own number, we may suppose that a good many of the songs had for their theme courage and fortitude in the face of danger. The very perils under which Christianity was practised thus served to give the early hymns a certain dignity.

It was not until the middle of the fourth century that persecution of Christians ceased. Then very rapidly the stern character of church music relaxed. Still without a special body

of music composed for their own use, the Christians continued to adopt popular tunes, but not always with regard to solemnity and religious fitness. When St. Ambrose became Bishop of Milan, toward the end of the fourth century, he found much to criticize in the hymns of his church. His first step was to approve certain melodies which he thought good; then to exclude from worship tunes which were unsuited to the church service. His reforms did not consist wholly of criticism, however, for he also composed a number of new hymns, of which the most famous is that noble song of praise, *Te Deum Laudamus.* In this way he gave to the church the first great music which it could call exclusively its own.

St. Ambrose chose and composed melodies that would not only be consistent with the spirit of the hymns, but that would be pleasing to the congregation. In this action of his we have a characteristic representation of the influence of the church. Upon the aesthetic and ethical sides the church has awakened aspirations, hopes and faith of essentially musical character, and in this respect it has been one of the most powerful sources of inspiration that musical art has experienced.

ST. AMBROSE (340-397)

Certain traces of St. Ambrose's influence have persisted, but much that he did was disrupted, when, shortly after his death, Germanic tribes from the North swept down upon Italy and conquered Rome. Had their conquest been simply one of destruction, had they sacked Italy and returned with their plunder again to the northward, the church and its music might not have undergone much permanent change. But the invaders, having conquered, settled down in Roman territory and presently took over its government. Already partly Christianized at least,

they treated the church with respect and entered readily into its life. And by so doing—by introducing into the Christian congregation a new and vigorous element—they influenced church development more profoundly than they could ever have done by the torch and the sword. On the whole, Christianity was benefited by the Germanic conquest, but in the field of church music the immediate result was to undo in part the reforms of St. Ambrose. Secular music, often adapted from coarse, uncouth songs, again began to make its way into religious ceremony.

For a century or more this tendency had persisted when, in the year 590, Gregory was elected Pope. One of the first tasks he set himself was to re-organize and purify religious music. As St. Ambrose had done, he collected the best of the existing hymns and added to that body of music by composing new hymns and anthems to be sung on special days of the year. He also founded in Rome a school of singing, in which his ideals were communicated to a great number of students. In this way he introduced into the development of religious music the element of specialized training. It is chiefly because of his influence in this direction that the "plainsong" of the Roman Church and of the English Church is even to this day called Gregorian.

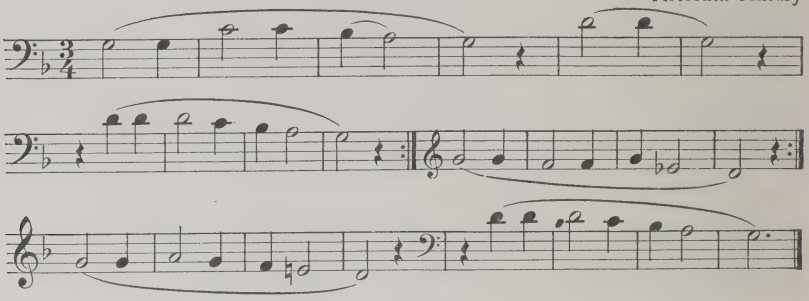
So thoroughgoing and sound were the Gregorian reforms that it was nearly a thousand years before the church again found necessary the revision of its music. In the meantime, during the early part of the fifteenth century, new elements were introduced into music by the so-called Netherlands school of composers. The tendency of this school, whose members became the music teachers of all Europe, was at first in the direction of difficulty and complexity. The field of music became an exercise ground for technical cleverness, with the natural result that church music again began to suffer from lack of dignity and the true spirit of devotion.

Another fault of the Netherlands school, from a church viewpoint, was that its composers, while remarkably ingenious in the rearrangement of old tunes, seemed indisposed to do anything toward the creation of tunes that were new. Consequently Christian worship was again invaded by secular tunes, thinly disguised under new and intricate musical embellishments. But even in their new form the old tunes were clearly recognizable, to such an extent that masses were frequently named after the

borrowed tunes on which they were based. One, for instance, was known as the "*Adieu, My Love,*" *Mass;* and another was called the *Mass of the Armed Man,* because its theme was taken from the following popular melody, *The Armed Man.*

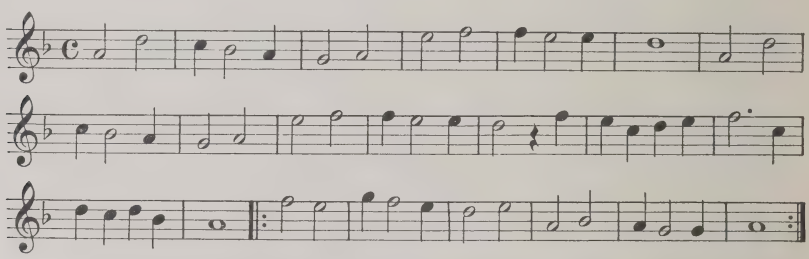
The Armed Man

Fifteenth Century

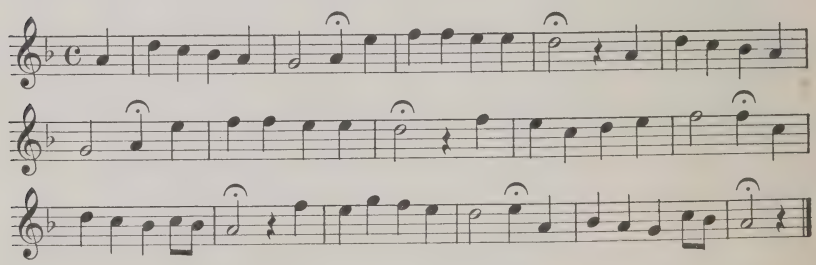


Another instance of a popular tune used for religious music is demonstrated in the following selections.

During the latter part of the sixteenth century the folksong given below, *Mein G'müth ist mir verwirret,* became widely popular:



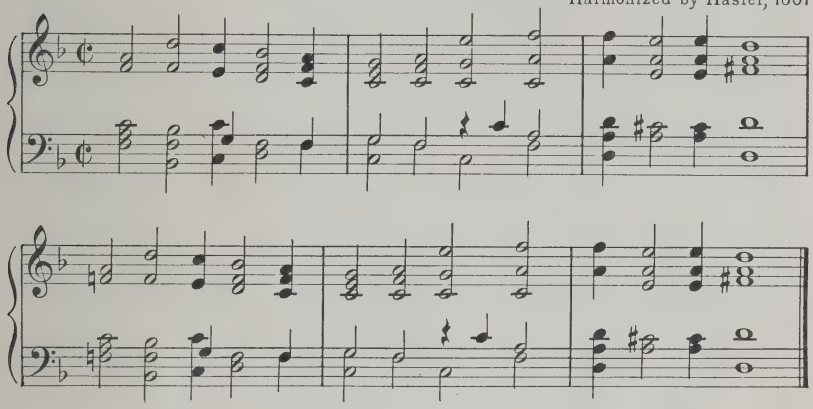
Later we find the same melody adapted, with but few changes, for use in the church service. In this use it went under the title, *O Haupt voll Blut und Wunden*:



Still other versions of the same melody appear frequently in music of a later period. A few examples are given on this and the following page.

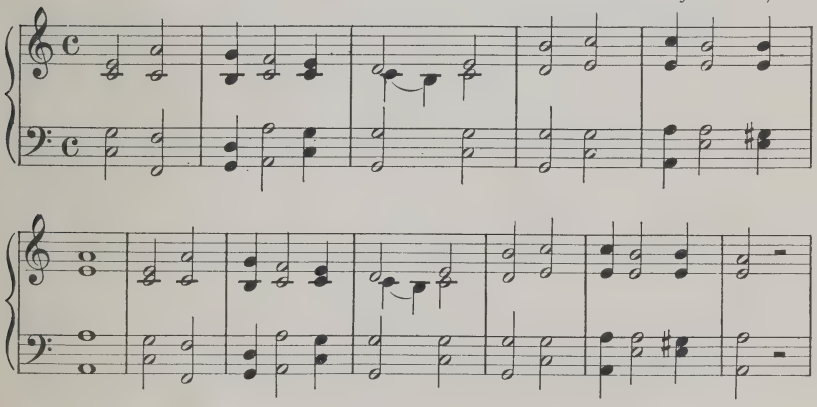
German Love Song

Harmonized by Hasler, 1601



German Chorale

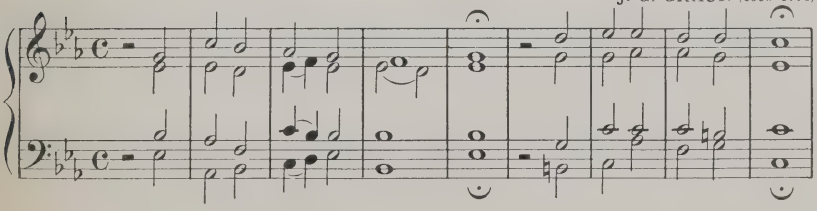
Harmonized by SCHEIN, 1627



Chorale

From "The Death of Jesus"—1755

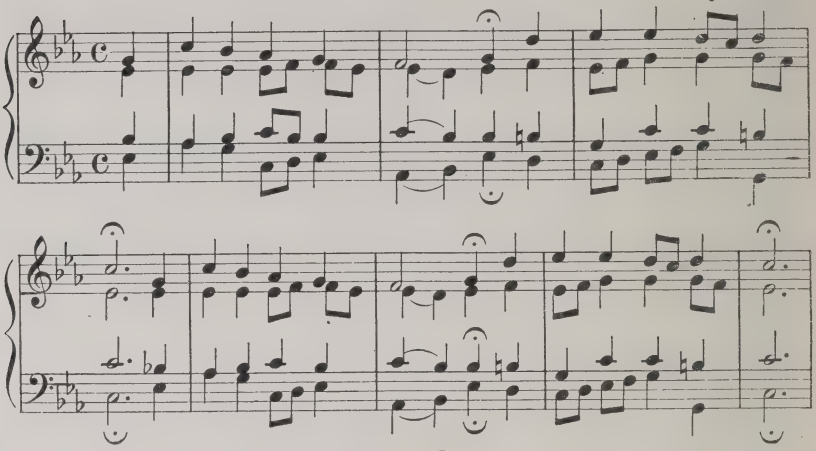
J. G. GRAUN (1698-1771)



Chorale

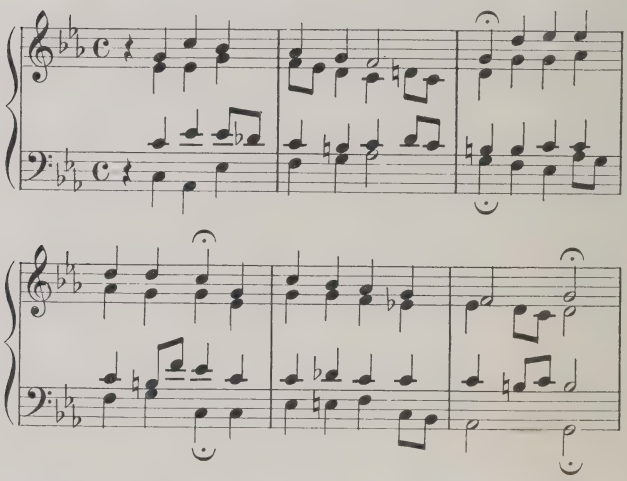
From the St. Matthew Passion Music

J. S. BACH



Chorale

From J. G. Schicht's "Choralbuch"–1820



Gradually a reaction against complexity set in, and the Netherlands school began to give its attention to less intricate forms, but not until the church had absorbed a good deal of music in the earlier, involved style.

The school of the Netherlands led, in the latter part of the century, to the old Italian school, of which the shining light was Giovanni Palestrina. Born about 1526, he composed before his

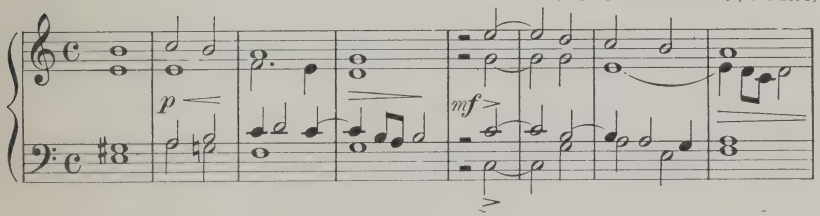
death in 1594 more than ninety-five masses. His style was a fine development of the principle of *canon*, which we have already mentioned in connection with the old English tune *Sumer Is Icumen In*. Although in many respects Palestrina showed a grasp of music more perfect than that of the Netherlands school, his compositions were in effect much simpler than theirs. And while other composers were anticipating the more passionate style of the seventeenth and later centuries, Palestrina's music was still medieval in spirit, still reminiscent of monastic revery and contemplation.

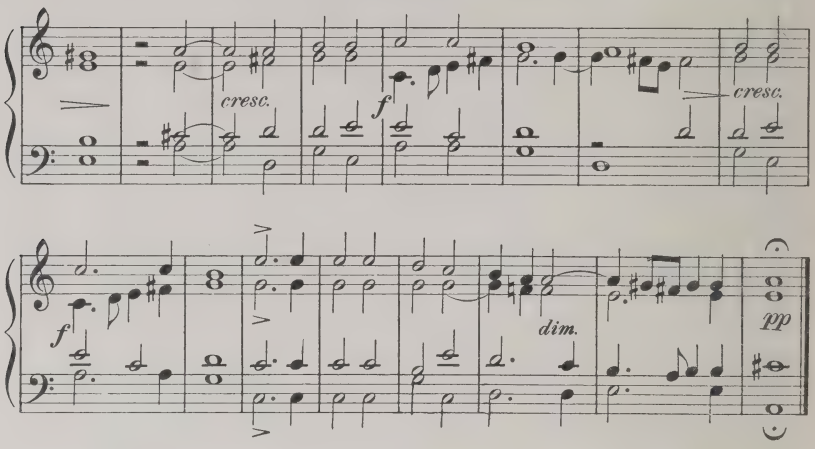
Excellent in form and genuinely religious in spirit, Palestrina's work performed one great service for religious music as a whole. Under the influence of the earlier Netherlands composers, the songs of the church had at last become so artificial and sophisticated as to belie the true purpose of worship music. Numerous complaints against this tendency resulted finally in the Council of Trent, where it was debated whether or not music should be excluded from sacred service. Before the Council appeared a number of prominent composers, bringing with them works by which they hoped to prove that music was not only a suitable, but an indispensable feature of Christian worship. Of all these works, it was the *Mass of Pope Marcellus*, by Palestrina, which proved the convincing argument. Consequently, from that time on, the music of the church became more and more simple and worshipful, according to the ideal which Palestrina had set for himself;

PALESTRINA (1526-1594)

O Bone Jesu

G. P. PALESTRINA (1526-1594)





and even today his works still compose an important part of the finest music that the church calls its own. The preceding selection is an example of his style.

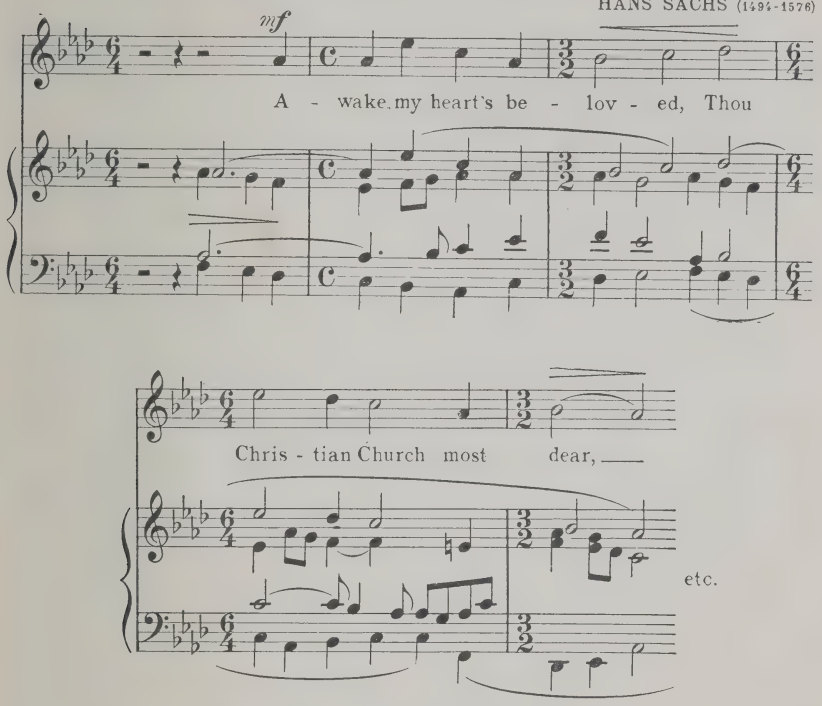
At the time of Palestrina the course of musical development was strongly affected by that movement in church history which gave rise to Protestantism. Martin Luther, a central figure of that movement, himself exerted a strong personal influence on music.

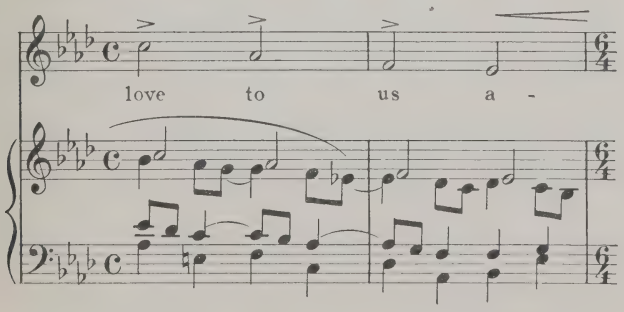
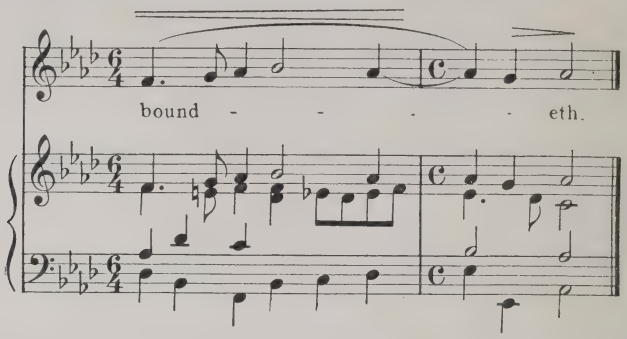
It was one of his principles that the congregation should take an active part in the church service and that worship should be conducted in the language of the people rather than in Latin. To that end he selected as hymn tunes melodies from the best existing folksongs, or in some cases, melodies newly composed for use as hymns. This type of music was called the *Chorale,* and was sung during church service by the congregation.

Both in Germany and in France, music not only was affected by the growth of Protestantism, but actually played an important part in establishing the new church; for the teachings of the leading Protestants were spread largely through being sung, especially by the Mastersingers in Germany. Hans Sachs, greatest of the Mastersingers, was an ardent Protestant who contributed freely to the music of the new creed. A fine example of his work, *Awake, My Heart's Beloved,* is given below:

Awake, My Heart's Beloved

HANS SACHS (1494-1576)



The song ends with an announcement of God's goodness ("love to us aboundeth"), a thought which is carried out in the rich joyousness of the music throughout and in the following ending:



Toward the middle of the sixteenth century John Calvin, a strong leader in the Protestant movement, established in Geneva a school for the purpose of training the young to sing and to qualify as teachers of music in the church. Directly, then, Calvin seemed to encourage the growth of religious music, but indirectly he exerted against music a decidedly repressive influence. His religious principles were very severe; he believed in extreme solemnity and simplicity of worship. In his congregation at Geneva no music was approved except metrical versions of the Psalms set to music. One such musical Psalm, written by Louis Bourgeois, a close friend of Calvin, has survived to this day in the Doxology, *Praise God From Whom All Blessings Flow.* But many of the other hymns similarly composed lacked the fine spirit of the Doxology, and on the whole Calvin's followers had a rather dreary body of music.

The same general tendencies which characterized Calvin and his group later developed into that phase of Protestant reaction which we call Puritanism. Devout and dignified in their interpretation of moral laws, the Puritans were too austere to develop or even approve any but the most formal music. When under Oliver Cromwell Puritanism attained its greatest power in government, all ceremony in church worship and consequently most church music, suffered the most violent attacks and denunciation. Vestments were abolished, choirs were disbanded, and almost every organ in England was destroyed.

When the Puritans came to America, they brought with them their Psalm-tunes and their hatred of secular music. But in their new homes, with all the cares that descended on them, the early colonists found no time even to keep their knowledge of music,

scant as it was. Many of the Psalm-tunes sung by the Pilgrim Fathers sank presently into oblivion; and it is said that for a period of eighty or ninety years not more than ten different tunes, if so many, were used in public worship.

But while the influence of Puritanism tended to discourage progress in music, the influence of this period of religious discussion as a whole proved genuinely stimulating to most of the arts, music included. In the field of intellect old ideals were readjusted, new problems were brought up, fresh consideration was given to principles so old that they were almost forgotten; and in the field of art new technique was developed, freer expression was given to the emotions, and a new era of song was begun. Within less than a century after Luther first broke away from the Roman Church, the whole atmosphere of the Middle Ages had given way to a spirit more modern and more nearly like the spirit of our own times.

How church music responded to its new setting, especially under the guidance of Bach and Handel, we shall discuss in the next chapter.

The following phonograph records may be used to illustrate some of the musical selections in this chapter.

Title	Victor Record No.
GREGORIAN HYMN—*Gloria in Excelsis Deo*—Sistine Choir.	71002
POPULE MEUS } (Palestrina)—Victor Mixed Chorus. GLORIA PATRI }	17548
DOXOLOGY. (Louis Bourgeois)—Trinity Choir.	35110

QUESTIONS

1. Explain briefly the difference in purpose between religious and secular (non-religious) music. Were these distinctions maintained strictly?
2. What sort of themes were used for hymns up to the time of St. Ambrose?
3. Who was St. Ambrose? What was the character of his reforms?
4. Compare the Gregorian music with that of the Netherlands school of composers.
5. What were the characteristics of Palestrina's music? How was Palestrina connected with the Council of Trent?
6. What effect did Martin Luther and his followers have upon church music?

Chapter V

BACH AND HANDEL

During the Middle Ages progress in the art of music, like progress in most of the other arts, was gradual. In any one century few musicians became important enough to attract attention, and musical theory remained unchanged and unimproved from generation to generation. Considering how tedious were the means of travel in those days, how few were the libraries and how scant the facilities for spreading knowledge, it is not at all remarkable that musical development should have been sluggish.

But from about the first of the sixteenth century the circulation of knowledge, and consequently the development of the arts became more and more rapid. The invention of the printing-press, the increasing ease of travel from place to place, the vast improvement in education—all tended to quicken progress. Through the sixteenth and seventeenth centuries we see music making rapid gains in new principles and refinements; but it is in the eighteenth century that music really falls into a steady stride. From that time on we shall find our musical history packed with important names and significant events. To the development of music in the first part of the eighteenth century we shall devote the present chapter.

The year 1685 gave to the world two names that are often linked in musical history—Bach and Handel. The lives of these men in a number of external respects were remarkably similar. Both were born in the same year; both were Germans; both composed great religious works; both were masterly organists; and both in their later years were stricken blind. But as we study the works of each, we shall find that the music of Bach and the music of Handel were decidedly unlike.

From very childhood, Johann Sebastian Bach recognized in music the great purpose of his life. He came of a large family which had long been prominent musically and which was noted for its simple virtue, piety, and thrift. His family belonged to the peasant class, and its musical activity was pursued in connection with churches and town bands.

To gain the musical education he wanted, Bach was obliged to undergo many hardships. After the death of his parents he went to live with his older brother, Johann Christoph, an organist, who for some reason undertook to discourage the younger Bach from the study of music. The story is told that Johann Christoph possessed a number of interesting manuscripts which Bach was eager to study, but the brother refused to let him examine them. Not to be denied Bach though only a boy, made it a practice to creep downstairs after the family had gone to bed, take the music up to his room, and there by moonlight painstakingly copy it. The strain that this custom put upon his eyes probably led to the blindness which afflicted him years afterward.

The same earnestness of purpose which led Bach as a boy to copy music at midnight made it possible for him eventually to master the art of composition. Taking the works of earlier composers, he studied them minutely and strove always to improve on them. But the end he had in view was not merely to win credit for his own ability as a musician. Strongly attached to the principles of Martin Luther, he made it his conscious aim to build up for the Evangelical Church a worthy body of music. His secular works, numerous and valuable as they are, he considered merely as a diversion from his absorbing interest in religious music. Much the larger portion of Bach's works consist of vocal compositions for the church—cantatas, passions, and the like. Among the most famous of his works is the *Passion according to St. Matthew,* a touching portrayal in music of the feeling of a devout believer who contemplates the suffering and death of Christ.

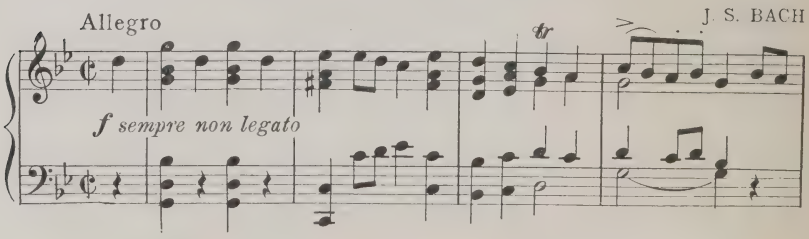
The Italian music of Bach's time, and for that matter of later periods, was dominated by a passion for pure melody. Bach closely studied that Italian style and appreciated it; yet his own work showed usually characteristics of a stronger, sturdier kind, which were in reality a reflection of his Teutonic life. He sought a richer, deeper expression than any that could be gained by the conventional Italian treatment of melody with simple accompaniment. His chords were full and robust, his rhythms, especially in the music which he wrote for the dances of that period, were clean-cut and strong. Even so brief an example

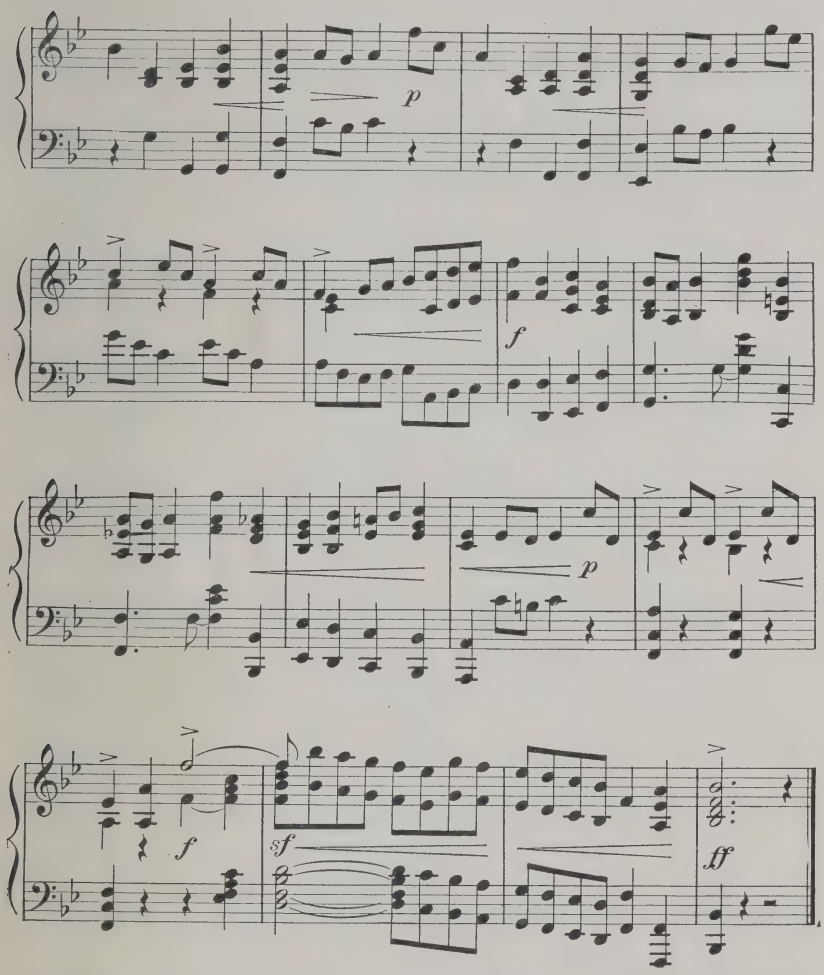
JOHANN SEBASTIAN BACH (1685-1750)

as the *Bourrée* quoted below will serve to indicate how broad and wholesome was Bach's musical feeling.

Bourrée

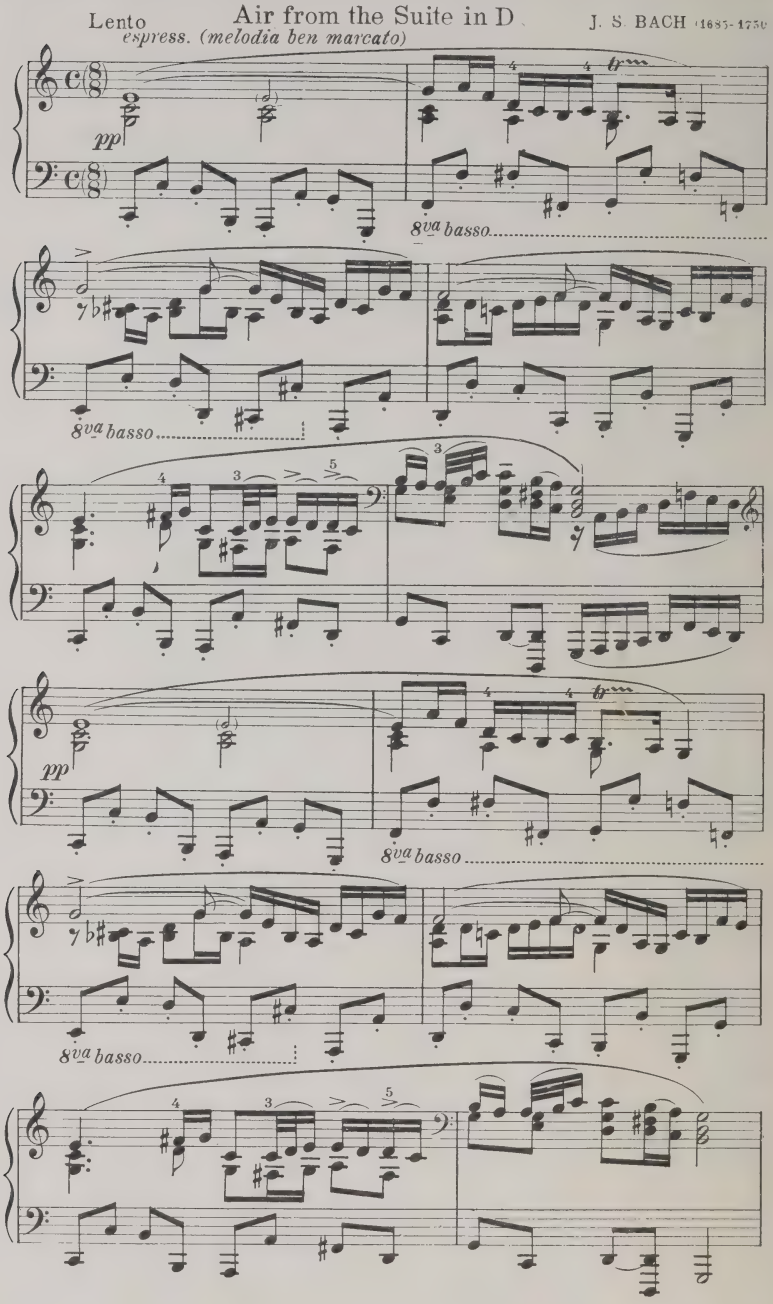
From the Second Violin Sonata





Yet on occasions he was capable of creating music which for melodic sweetness was unsurpassed by the best masters of Italy. And indeed his *Air* given here combines in fine proportion the melody of the Italian school with the sturdiness of the German ideal.

On the practical—one might say mechanical—side of music, Bach made one contribution of the greatest importance. Previously the clavichord, an ancestor of the piano, had been tuned in such a way that modulation, or changing from one key to


Lento
Air from the Suite in D
J. S. BACH (1685-1750)
espress. (melodia ben marcato)
pp
8va basso
8va basso
pp
8va basso
8va basso

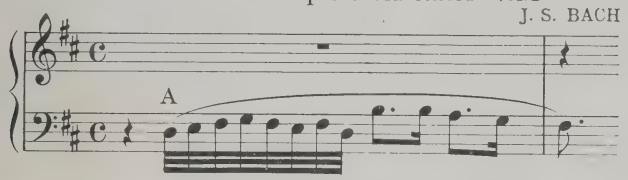
another in the course of a composition, resulted in tone combinations that were almost discords. Bach, foreseeing that such a limitation on the part of the instrument must inevitably hinder any broad development in clavichord music, worked out a system of "equal temperament" so-called, which made possible easy and musical modulations. With his own instrument tuned according to that system, he then composed a series of preludes and fugues which he called *The Well-tempered Clavichord.*

While the original purpose of this collection was to prove the soundness of the "equal temperament" idea, the various compositions which it includes have always been recognized as remarkable examples of technical skill. The fugues in particular show his mastery of counterpoint; that is, the weaving together of several themes or tunes. In one fugue, for example, we find this theme at the beginning.

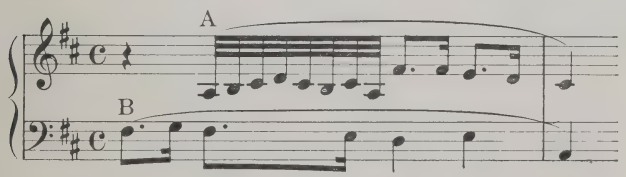
Fugue V

From "The Well-Tempered Clavichord" Vol. I

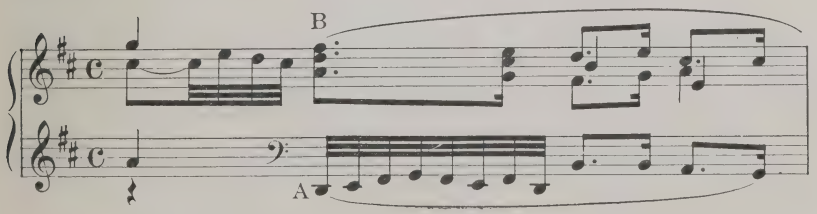
J. S. BACH

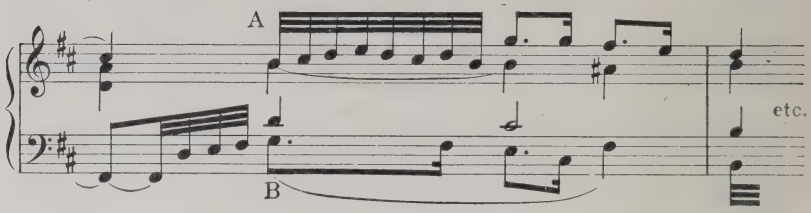


Presently the counter theme B is introduced.



And later we find both themes brought closely together, as though one were a question and the other its answer.





A summary of Bach's achievements proves him to have been a composer of deep religious feeling, a master of the broad, rich Teutonic style, a practical inventor of musical method, and a skilled workman in the intricate technique of his day.

The music of Handel in no way resembles that of Bach. Though himself a German, Handel followed very closely the musical ideal of the Italians. Like them he sought to produce melody supported by only a slight accompaniment. The more solid harmonies so characteristic of Bach, Handel took no pains to develop, though his Teutonic feeling led him to create a rather richer type of melody than was usual with Italian composers.

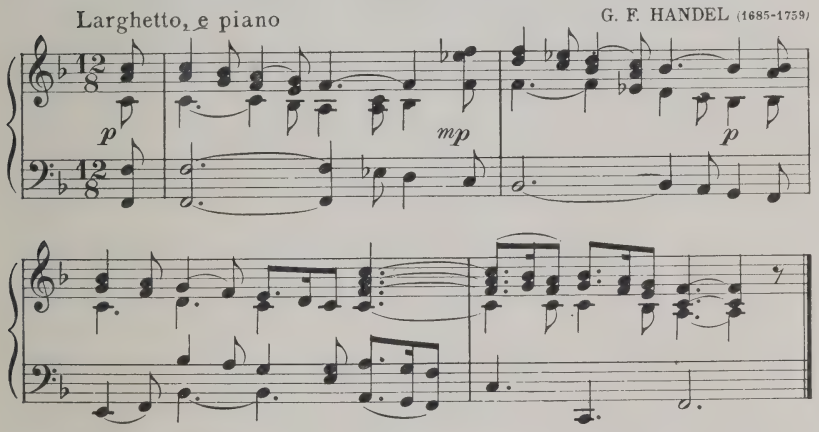
HANDEL (1685-1759)

It was natural that, with his leaning toward pure tunefulness, Handel's greatest achievement should be in the field of the human voice—of song. His instrumental compositions all reveal skillful workmanship, but comparatively they are of minor importance. The bulk of his work falls into two classes: operas and oratorios. To both these forms he was attached not alone by the fact that his music was appropriate to them but also by the fact that he was for some time manager of an opera house in London. His close contact with musical audiences made it possible for him to create works of wide popularity.

His operas, however, though they were well received at the period when they were written, have not well survived the test of time. Perhaps they were adjusted too exactly to the tastes of the eighteenth century—a taste which has since been greatly modified. Separate airs such as the *Largo* from *Xerxes*, are still enjoyed, but his operas as a whole have vanished from the stage.

Handel's clearest title to greatness lies in his oratorios. Before his time that form of music had attained no high development. In the year 1561, St. Philip Neri, having founded a congregation of the clergy at Rome, had introduced for its instruction and enjoyment the rendering of sacred plays set to music. The words of these plays were taken from versified arrangements of Bible stories; the music consisted of four-part choruses, varied by occasional solo passages. And because they were performed in the vestibule, or oratory, of the chapel the plays were called "oratorios." During the century and a half that passed before Handel's day, other composers took over and developed the oratorio form, but little of their work was destined to last.

Handel himself was first attracted to the oratorio form not

Air—He Shall Feed His Flock Like a Shepherd

as a composer, but as a business manager. In charge of a London opera house, he faced each year a dull period during the Lenten season, when no operas were produced. Principally to keep the opera house open, he introduced the oratorio as a type of performance appropriate to religious observance. He made no attempt in the beginning to create new works for his audiences, but contented himself with patching together fragments of earlier productions. The experiment was successful, and in 1740 he began to devote most of his attention to composing oratorios. From that point dates his period of greatest achievement. Many of his airs remain to this day unsurpassed in religious music for beauty and pathos.

If we make a careful study of Handel's whole career, we cannot help feeling too that while he developed the oratorio, the oratorio also developed and brought out the finest musical instincts in him. Whereas some of his earlier work is merely skillful, his oratorios show a genuinely deep sense of religion, a fine grasp of the spirit as well as the technique of his whole subject. We need examine only the Pastoral from his *Messiah* just quoted to appreciate the honesty and depth of his feeling.

This pastoral, we are told, owes its origin to a group of Italian peasants, the *Pifferari* who according to ancient custom appeared in Rome about Christmas of each year to perform their pastoral melodies before the shrines of the Holy Virgin. Thus, Handel made use of folk music, and in adapting it he destroyed not a bit of the noble folk spirit.

Because he was so earnestly in sympathy with his subject, Handel was able in one important respect to improve on the Italian style which had served him as a model. The typical Italian composers had not troubled themselves greatly to give their music the shading which we call "expression"; indeed the light character of their melodies, the absence of feeling, had made expression a conventional, superficial affair to be added according to the taste of the singer. But the religious melodies of Handel's oratorios were so filled with spiritual emotion that the most unimaginative singer could not fail to give them appropriate expression. And therein lies, perhaps, the strongest evidence of Handel's genius: that in his best works the expression is an unmistakable, inseparable part of his music.

Handel died in 1759 leaving to the world, beside operas and minor works, more than twenty oratorios. Bach had died nine years earlier. But already the new generation was taking its place, ready to build on the foundation, both in melody and in harmony, which Handel and Bach had laid. In the next chapter we shall trace the development of that newer school through the works of its two principal figures—Haydn and Mozart.

The following phonograph records may be used to illustrate some of the musical selections in this chapter.

Title	Record No. Victor
CONCERTO IN D MINOR (two violins)—*First movement* (Bach)—Kreisler and Zimbalist.	76028
CONCERTO IN D MINOR (two violins)—*Second movement* (slightly abbreviated) (Bach)—Kreisler and Zimbalist.	76029
CONCERTO IN D MINOR (two violins)—*Third Movement* (Bach)—Kreisler and Zimbalist.	76030
AIR FOR G STRING, GAVOTTES 1 AND 2 (Bach)—Victor Orchestra.	35656
AIR FOR G STRING (Bach)—Kubelik.	64390
FOR GOD SO LOVED THE WORLD (Bach)—Homer.	88573
AVE MARIA (Bach-Gounod)—John McCormack and Fritz Kreisler. (Gounod's song arranged to Bach's *Prelude in C.*)	89104
SAUL—DEAD MARCH (Handel)—Pryor's Band.	16980
JUDAS MACCABAEUS—ARM, ARM, YE BRAVE (Handel) Witherspoon.	74505
LARGO FROM "XERXES" (Handel)—Caruso.	88617
HE SHALL FEED HIS FLOCK (from *Messiah*) (Handel)—Louise Homer.	88613
PASTORAL SYMPHONY (from *Messiah*) (Handel)—Victor Mixed Chorus.	35499

QUESTIONS

1. Name two celebrated musicians who were born in the year 1685. Mention several respects in which their lives appear remarkably similar.

2. Tell briefly of some of the hardships that Bach was obliged to undergo in order to obtain his musical education. In what sort of music was he most interested?

3. For what particular purpose did he compose the series of fugues called *The Well-tempered Clavichord?*

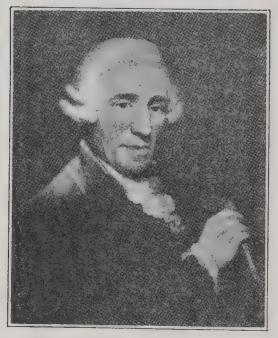
4. In what general ways did Handel's music differ from that of Bach? What forms of composition include Handel's greatest masterpieces?

5. Give the origin of the "oratorio." State briefly the circumstances which led to Handel's unexcelled achievements in this particular form of music.

Chapter VI

HAYDN AND MOZART

This chapter deals with the music of the classical period. It must be kept in mind just what distinguishes the music of that period, if the contrast between it and the ensuing period is to be appreciated. The composers of the classical period strove for beauty of line, of form; they chiseled their music from harmonic material as a sculptor chisels from marble. Foremost of all, their music was based on intellectual principles and was not made to express any particular emotions. In this, classical composers differed from those who followed them.



HAYDN

Haydn and Mozart brought to its greatest height the music of the eighteenth century, which was the end of the classical period. Haydn was born in Austria, in 1732. His parents were of the peasant class and his youth was marked by poverty. His musical instruction was meagre —he was practically self-taught. When he was twenty-nine years old, he was so fortunate as to be taken into the service of the Esterhazy family which was very powerful and rich. He remained under its support throughout his life.

The relations of Haydn to this family suggest one of the most interesting phases of the musical life of the time. Before the establishment of the public concert system and musical publishing business of the present day, musicians derived their subsistance from the patronage of the aristocracy. Titled and wealthy families maintained private musical establishments, monopolizing the services of composers and performers. The social position of the latter was hardly above that of the house-servants. This patronage of the nobility was considered necessary to the progress of secular music in the seventeenth and eighteenth centuries.

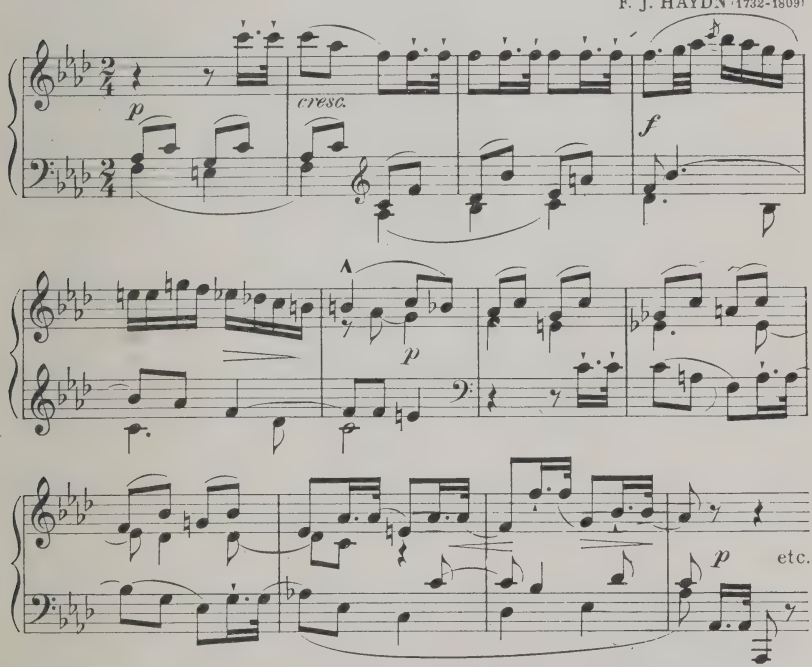
Haydn was a musician of great foresight and prophetic power. Therein lies his greatest importance in musical history. His compositions reveal conspicuously the universal tendency to write music for social and domestic entertainment. For a long

time the best composers had devoted their talent to the improvement of the music in the church and to the expression of religious feeling; but now a desire was arising to write music for the home and for more popular enjoyment.

Haydn, being a peasant, was familiar with the music of his class. He keenly enjoyed and sympathized with their village bands and out-door musical gatherings. The bright, cheerful spirit of their dance-music is breathed in the elasticity of Haydn's rhythms and the brightness of his melody. An example of Haydn's work, *Andante with Variations*, is given below:

Theme of the Variations in F minor

F. J. HAYDN (1732-1809)



The love of music, the talent for it among the unlearned folk have always had far-reaching influences. Their melodies and their dance rhythms have formed the basis for the compositions of the learned composers. But in the eighteenth century the musical activities of the common people also affected the growth of music by developing the principles of instrumental composition. Before the time of Haydn there were only two branches in which first-rate and mature instrumental work had been done.

There were compositions for the violin and clavier. Haydn saw clearly the new capacities of instrumental music and pointed the way to their fulfillment by later masters. He made use of instruments for solo work which had never before been so used. In doing this he improved the sonata form. A sonata is an instrumental composition, usually of three or four distinct movements, each complete, yet all related so as to form a perfect whole. This type of composition is used for the piano only, or piano and another instrument. A form similar to that of the sonata is also applied to symphonies and string quartets. Haydn first established the classical sonata form and the principles which are now the basis of good quartet writing.

Another great improvement Haydn made was in the treatment of the instruments of the orchestra. Haydn, seeing the possibilities of other instruments than the violin for solo use, established the essential principles of orchestration, and those principles survive to the present day. The stringed instruments usually sustain the chief melody, and the wood-wind and brass are used to develop and enrich the general effect. Any instrument, however, may at times lead in the melody, the themes being passed from one to another. Modern orchestration dates from Haydn.

The reform Haydn began was completed by Mozart. He was born in 1756, the child of a professional musician. He was extraordinarily precocious on the piano and violin, and at the age of six he made a concert tour. His first published compositions belong to 1763—when he was only seven. His first opera was written when he was twelve. At the age of thirteen he visited Italy and there became acquainted with Italian opera.

MOZART AT 14

When he was twenty-five Mozart took up his permanent abode in Vienna. Here began a time of bitter struggle which ended only with his death. Although a composer at that period was dependent upon patronage, Mozart never obtained a permanent situation, and lucrative commissions were rare. Poverty and hardship wore out his strength and he was buried in a pauper's grave when only thirty-five.

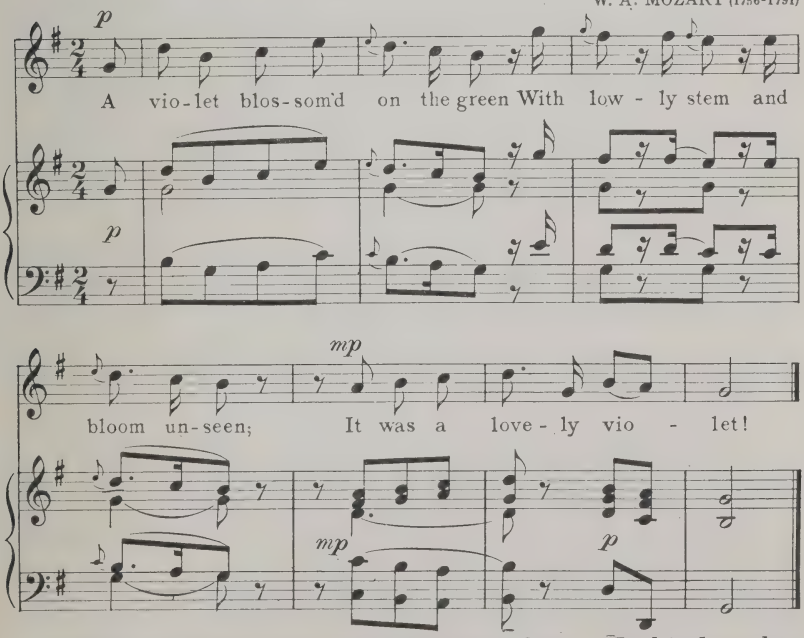
Mozart worked in every field of

music known to his time. His works are often cited as the most perfect illustrations of the classical idea in music. This term, remember, refers to the absence of *individualism*, and conformity to a *general type* of style and form. Abstract, objective beauty is the aim rather than the license that results from arbitrary self-expression.

Mozart is the most complete illustration in music history of the sensitive, spontaneous musical temperament. To an unsurpassed musical instinct, he added a supreme mastery of the musical science of his day. To Italian melody, limpid and flowing, he gave a substructure of Teutonic learning and seriousness, although the more obvious qualities of his art are Italian rather than German. He gave the final stamp of elegance and restrained dignity to eighteenth century musical art and completed the epoch that preceded the revolutionary attacks of Beethoven and his successors. *The Violet* quoted below is a typical example of his style.

The Violet

W. A. MOZART (1756-1791)



Mozart further improved the sonata form. In his last three symphonies he displayed a feeling for individuality of style.

He wrote them all in one year and they are known as the symphonies in E flat, A minor, and C major. His concertos for piano and orchestra take a high place; but it was in his symphonies that he advanced the art of orchestration, for they surpassed Haydn's in freedom of the use of the instruments, as well as in depth of expression and power of development.

Not only did Mozart understand the simplicity of the Italian melody, and the dramatic seriousness of German harmony, but he also absorbed French rhythm. France had already begun to strive for reality in music. Her composers sought to portray nature and reality instead of achieving abstract beauty. They had developed a faculty for graceful rhythm. By combining German depth, Italian melody, and French rhythm, Mozart first raised music to the point where it could make an international appeal.

His most important and original contribution to musical art was in his later operas: *The Marriage of Figaro, Don Giovanni* and *The Magic Flute.* These are the most important works of their class in the eighteenth century, and they mark the highest achievement of Italian song as applied to dramatic purposes. In the importance which they give to poetic truth and natural action they reveal how earnestly Mozart studied the French school.

Mozart's last opera, *The Magic Flute,* is less valuable musically than *Figaro* and *Don Giovanni,* but it has great historic interest from the fact that its text is German, and its subject and treatment foreshadow the nineteenth century school of German romantic opera.

It was in *The Magic Flute,* too, that the influence of the German *Lied,* or folksong, first became apparent in artistic and highly developed music. Earlier composers had rather looked down upon the *Lied* because of its humble origin. But now Mozart recognized it as being worthy of recognition in opera. In the century following, Schubert recognized the excellence of the German *Lied* and devoted much of his life to winning for it the general appreciation it deserved.

The following phonograph records may be used to illustrate some of the musical selections in this chapter.

Title	Victor Record No.
QUARTET IN D MAJOR—*Andante* (Haydn)—Flonzaley Quartet	74579
SYMPHONY IN E MAJOR—*Menuetto* (*3rd movement*) (Mozart)—Toscanini—Scala Quartet.	74668
SYMPHONY IN E MAJOR—*Allegro* (*4th movement*) (Mozart)—Toscanini—Scala Quartet.	74669
VOI CHE SAPETE (from *The Marriage of Figaro*) (Mozart)—Melba.	88067
DEH VIENI, NON TARDAR (from *The Marriage of Figaro*) (Mozart)—Lucrezia Bori.	88633
OVERTURE, MAGIC FLUTE (Mozart)—Victor Symphony Orchestra.	18951
BATTI, BATTI, O BEL MASETTO (from *Don Giovanni*) (Mozart)—Sembrich.	88026
CREATION—WITH VERDURE CLAD (Haydn)—Marsh.	55178
HEAVENS ARE TELLING (Haydn)—Conway's Band.	35484
MY MOTHER BIDS ME BIND MY HAIR (Haydn)—Marsh.	45092
SURPRISE SYMPHONY (Haydn)—Victor Concert Orchestra.	
(1st and 3rd movements)	35244
(2nd and 4th movements)	35243

QUESTIONS

1. What were the outstanding characteristics of music of the classical period? In what way did the aims of classical composers differ from the aims of other musicians?

2. To whom are we indebted for the highest development of classical music? In what century did he live?

3. Tell what you can of Haydn's influence on eighteenth century music.

4. What is a sonata? In what way did Haydn improve this form of music?

5. What are the underlying principles of orchestration? How do present-day methods compare with those established by Haydn?

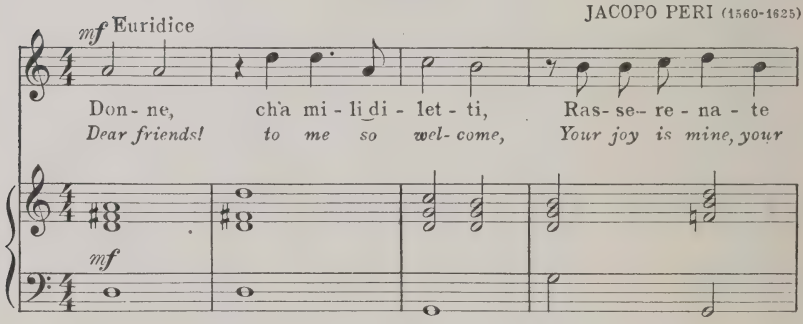
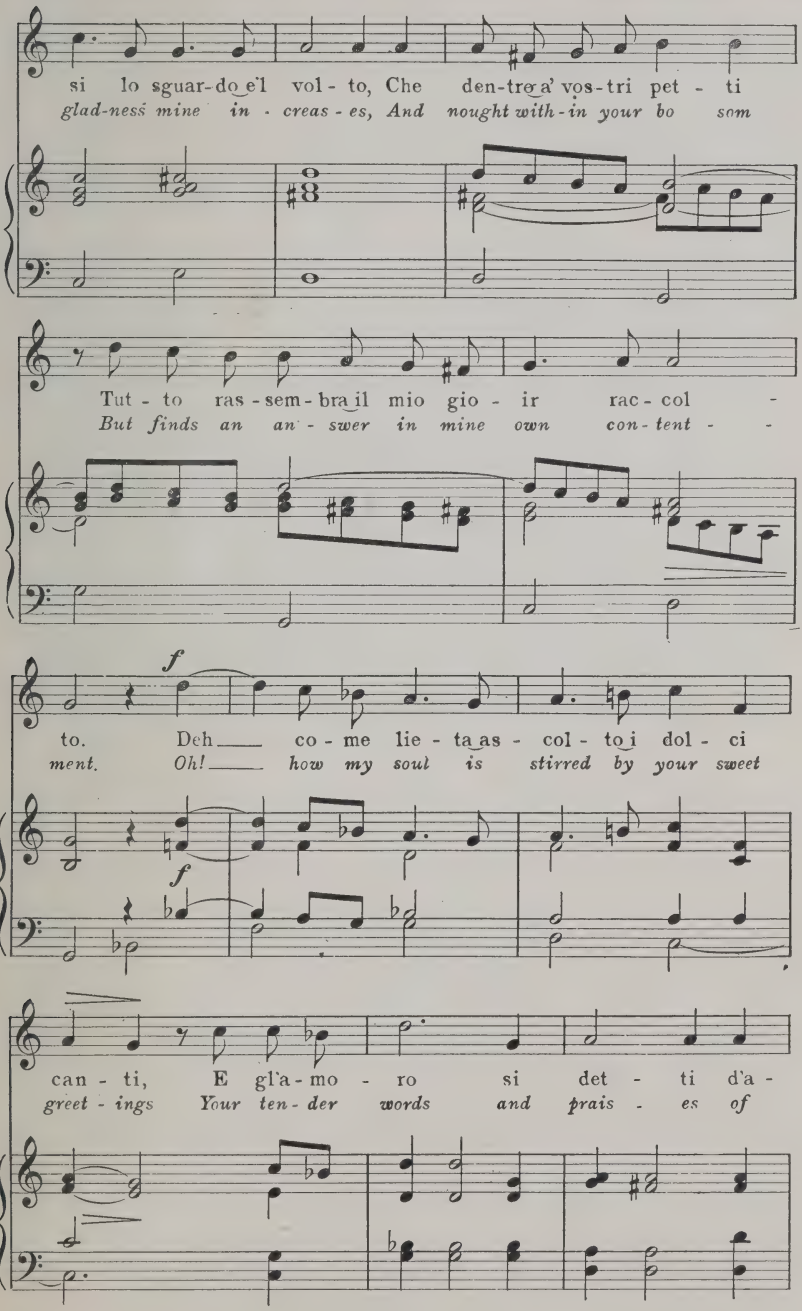
6. Describe as definitely as you can the qualities of Mozart's music. How was his style influenced by the music of other nations than his own?

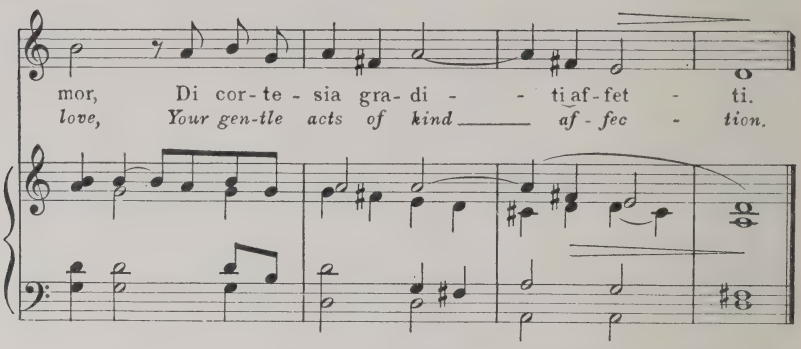
Chapter VII

OPERA

In the chapter on *Songs of the Middle Ages* we learned that a step towards operatic composition was made in the thirteenth century by Adam de la Halle when he wrote his *Le Jeu de Robert et Marion.* A second effort in this direction was not made until the sixteenth century. A group of Florentine gentlemen were in the habit of meeting at the palace of one of their members for the purpose of studying Greek literature. They were inspired to attempt a reproduction of Greek art with the aid of music. What is considered by some historians as the first opera was the result of their efforts. This was *Dafne,* composed by Peri and Caccini, with text by Rinnucini, in 1597. The *recitative* —a form of *musical declamation*—was applied for the first time to a whole play in Dafne.

Three years later (1600) Peri produced publicly in Florence his opera *Euridice,* based on the popular Greek story of Orpheus. An example from it is given here.

Air from Euridice
(1600)

JACOPO PERI (1560-1625)
mf Euridice
Don- ne, cha mi - li di - let - ti, Ras- se- re - na - te
Dear friends! to me so wel- come, Your joy is mine, your
mf

si lo sguar-do e'l vol - to, Che den-tro a' vos-tri pet - ti
glad-ness mine in - creas - es, And nought with-in your bo som
Tut - to ras - sem - bra il mio gio - ir rac - col -
But finds an an - swer in mine own con - tent - -
f
to. Deh co - me lie - ta as - col - to i dol - ci
ment. Oh! how my soul is stirred by your sweet
f
can - ti, E gl'a - mo - ro si det - ti d'a -
greet - ings Your ten - der words and prais - es of



Caccini (1546-1615) also made a setting of this poem. For the marriage of Henry IV and Maria de' Medici at Florence in 1600 a version made up of both arrangements was performed. Peri's version opens with a prologue in recitative style, with *ritornelli*—little passages which recur frequently like a refrain. The dialogue continues in recitative, with here and there a chorus interjected. There is a free chord accompaniment. Caccini's version is in the same style except that he gives the voice parts more florid treatment. The use of the simple accompaniment, and the new freedom given the voice, mark the beginning of a new era in the history of music.

The joint production of Peri's and Caccini's settings of *Euridice* mark the beginning of real musical drama. The preceding efforts in that direction had more resembled oratorio than drama. Even *Euridice* illustrates the combination of the Mystery with stories of classical mythology. But it was an eminent musician of Venice, Claudio Monteverde (1568-1643), who found courage to break away from the timid and restrained recitative and lead his solo to the stage of the *arioso*, which is an abbreviated form of the aria; that is, a melody sung as a solo. Monteverde experimented with the use of instruments, endeavoring to achieve combinations which would intensify sentiment and situation. His efforts aroused the enthusiasm of the whole musical world. Other composers became ambitious to imitate Monteverde and to improve on him. This interest in opera led to the establishment in Venice of the first opera house in 1637.

It was Cavalli (1600-1676), a pupil of Monteverde, who gave full recognition to the *aria* as distinct from the recitative.

He appreciated the value of a lyrical passage through solo song in every strong dramatic situation.

Allessandro Scarlatti (1659-1725) the greatest Italian composer of the seventeenth century gave more symmetry to the aria, elaborated the recitative and with his contrapuntal mastery enriched the orchestration and led the way in making the overture more independent.

CONCERT BY SCARLATTI, TARTINI, MARTINI, LOCATELLI AND LANZETTI

Cavalli had a great influence over Lully (1633-1687) an Italian who went to France and was granted a monopoly of opera production by Louis XV in 1672. He became almost the sole composer of opera for France until his death in 1687. Lully was a better dramatist and stage manager than musician. In spite of a considerable gift for melody, his operas were pompous and stiff. He did not, however, rely solely on poetry and music for his effects, but endeavored to enhance the dramatic situations by stage-settings, pantomime, and dancing. In this respect he differed from the Italians who permitted musical effect to be all important. Lully sought for union between poetry, music and action.

However, his operas are formal and artificial. His successors did not improve upon Lully's style which prevailed in France until past the middle of the eighteenth century. The taste of the French people began to revolt against the stiffness of the

opera and conditions were ripe for the reforms of a German who appeared in Paris in 1774. This was Christoph Willibald von Gluck (1714-1787).

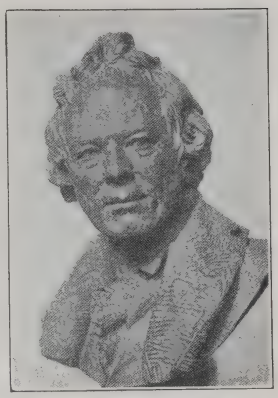
Gluck was born near Nuremberg. At the age of twenty-two he went to Vienna to study music. He skilfully adapted himself to the standards of the operatic world as he found them. In Italy the "opera seria"—the serious or tragic opera—was popular. The seventeenth century has contributed to opera the recitative as the best means of developing active situations and the aria as the solo by which a leading character expresses intense emotion. The chorus was seldom used and was almost a part of the stage setting. Scenery and costuming were too spectacular. The characters in an opera were usually represented by three or four male and three female characters, the hero being a high tenor and the heroine a soprano. Until about the middle of the eighteenth century the latter was an artificial male soprano for women singers were not liked. Voices of low register were considered unimportant.

The interpretation of the recitative and aria was left largely to the singer. With the establishment of the aria there began a marked driftaway from the oratorio style which had been typical of the operas, toward always greater freedom of melody for the singer. At last the result was that Italian opera became like a concert program whereon individual singers displayed their skill. Composers were forced to write sensuous melody which would reveal the prowess of the performers. The dramatic side of the opera could hardly be considered.

This was the type of opera which Gluck first wrote. But he was not contented with it and he began to experiment in another direction. Gradually arose in other countries the "opera buffa," or comic opera, which scorned the conventions established by the "opera seria." The tendency in this direction paved the way for the exploitation of the theories which Gluck finally adopted. But his efforts were not greatly liked by the Italians, who still preferred the flowing melody sung by a brilliant artist.

So in 1774 Gluck went to Paris. The temperament of the French people was better attuned to the kind of opera Gluck wished to write. He was encouraged and assisted by Marie Antoinette,

formerly one of his pupils. From then on Gluck developed, until he became the greatest eighteenth century exponent of dramatic music.

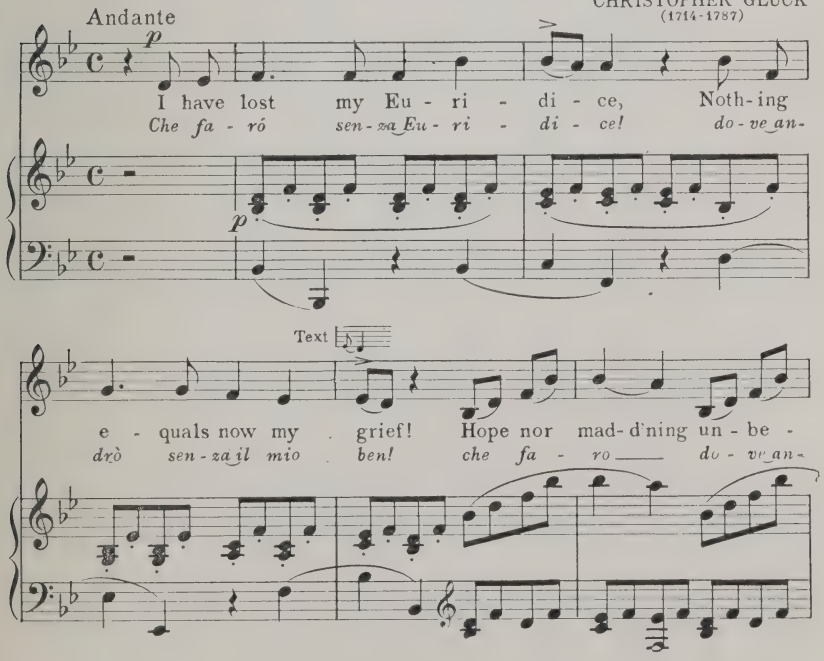


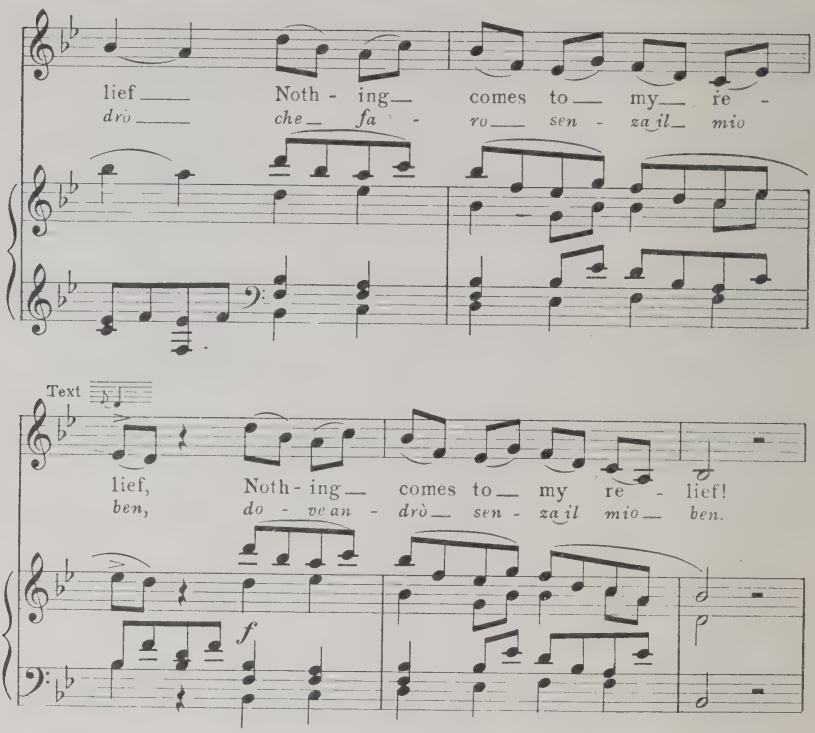
GLUCK

A fairly complete understanding of Gluck's ideals can be gained from his dedication to the opera *Alceste* which was produced 1776. He wrote: "I endeavored to reduce music to its proper function, that of seconding poetry by enforcing the expression of the sentiment and the interest of the situations, without interrupting the action or weakening it by superfluous ornament." That is, he believed that the dramatic text was the most important part of the opera, and that the music should be not only beautiful by itself but also capable of interpreting the dramatic action.

I Have Lost My Euridice

CHRISTOPHER GLUCK
(1714-1787)


Andante
p
I have lost my Eu - ri - di - ce, Noth-ing
Che fa - ró sen-za Eu - ri - di - ce! do-ve an-
p
Text
e - quals now my grief! Hope nor mad-d'ning un - be -
drò sen-za il mio ben! che fa - ro do - ve an-



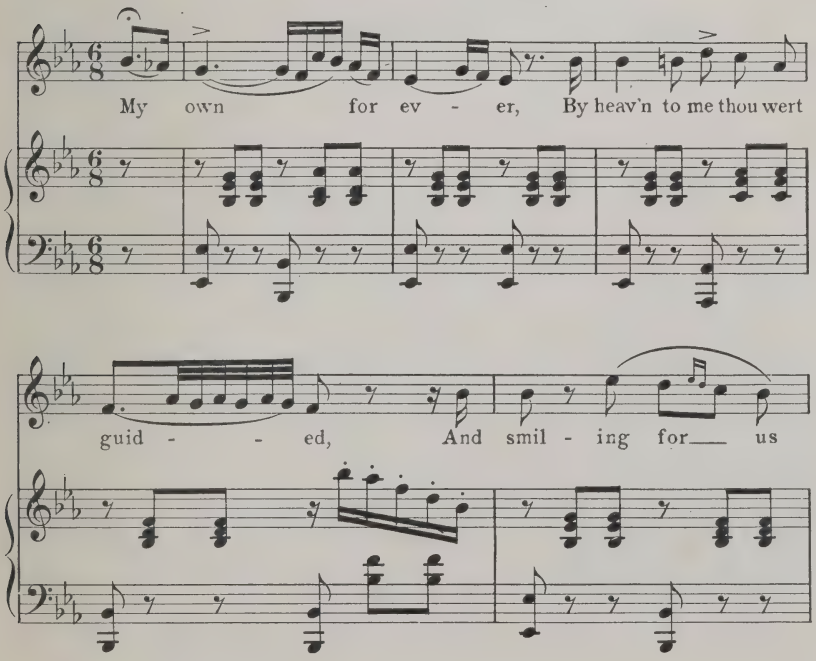
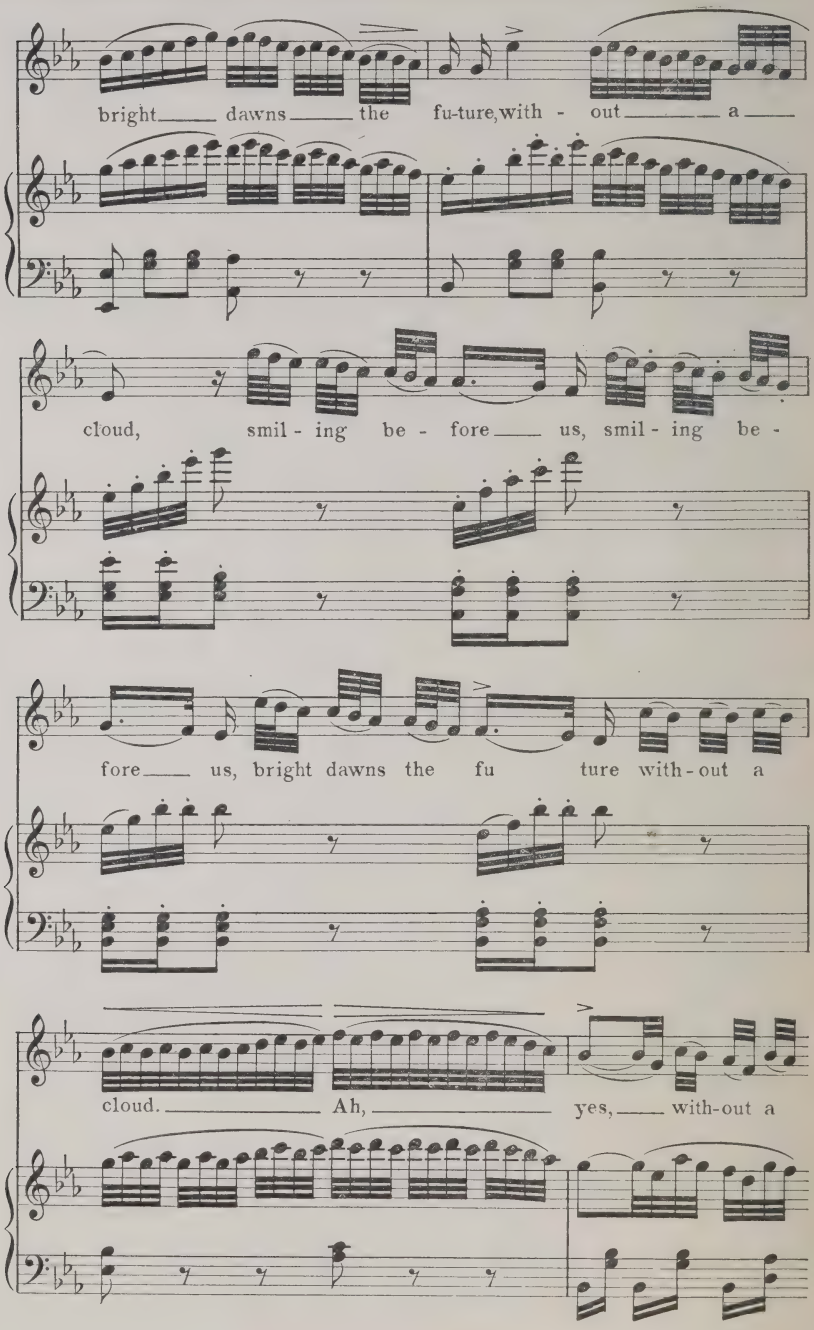
At another point in the same dedication he wrote: "My idea was that the overture ought to indicate the subject and prepare the spectators for the character of the piece they are about to see; that the instruments ought to be introduced in proportion to the degree of interest and passion in the words."

In that statement there is a good deal to suggest the later revolutionary reforms of Wagner; and indeed we may regard Gluck as having been no less radical, for the time in which he lived, than was Wagner at a later period.

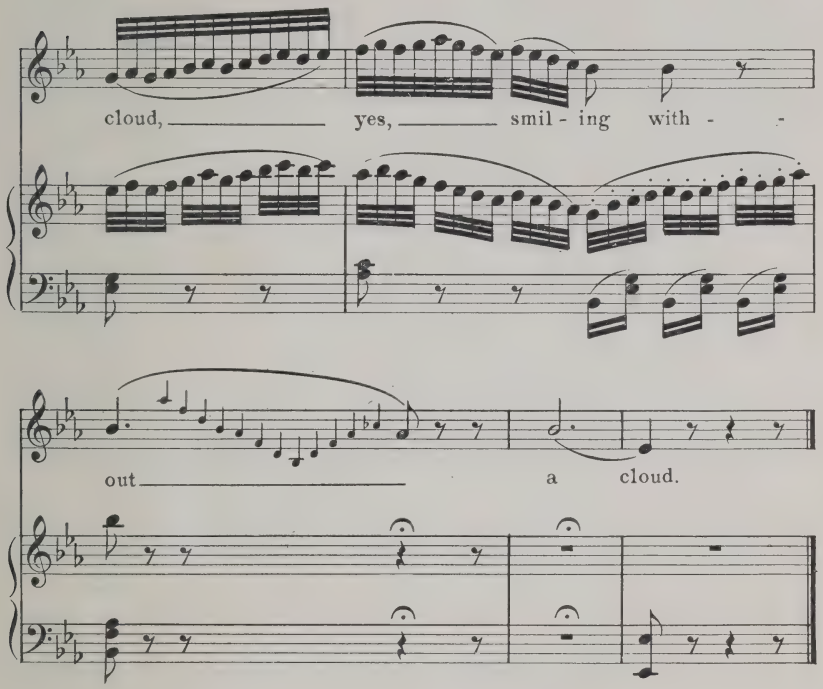
Let us now proceed to the nineteenth century. In Italy this century produced some brilliant examples of Italian "bel canto." There were especially Rossini's *Barber of Seville*, Donizetti's *Lucia di Lammermoor*, Bellini's *La Sonnambula*, and Verdi's *Rigoletto*, *La Traviata* and *Il Trovatore*. These operas still hold the stage in the world's opera houses, because they possess genius and vitality which is superior to their outmoded form. Some of the singers who did much to make these operas

famous in their day were Jenny Lind, Grisi, Malibran, Sontag, Patti, Sembrich, sopranos; Alboni and Scalchi, contraltos; Rubini, Tamberlik, Mario, Tamagno, Campanini, and Caruso, tenors; Lablache, bass. The display of such talent would always be a pleasure, but today our taste in opera is better satisfied by music that is more than merely tuneful: we want the opera to be alive —vital. To appreciate how superficial in general was the dramatic feeling in nineteenth century Italian opera, let us take the aria from *Lucia di Lammermoor,* which Lucia, insane, sings after murdering the husband she had been tricked into marrying. In this aria, which is given below, she is calling for the lover from whom she had been separated. There is but little in the music, it must be conceded, to convey insanity or impassioned longing.

Lucia di Lammermoor



bright dawns the fu-ture, with - out a
cloud, smil - ing be - fore us, smil - ing be -
fore us, bright dawns the fu ture with - out a
cloud. Ah, yes, with-out a



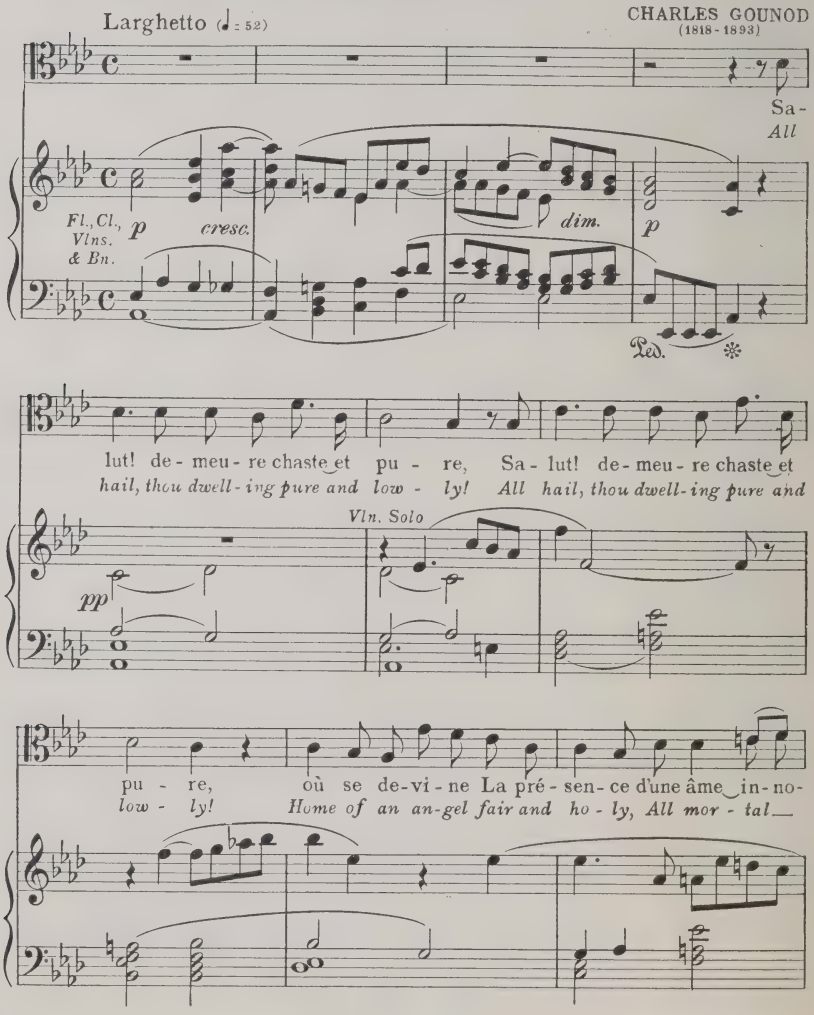
This same century in France produced operas which are still played before enthusiastic audiences. Gounod's *Faust*, Bizet's *Carmen*, Massenet's *Thaïs* and Saint-Saën's *Samson et Dalila* are outstanding examples of this period. Of these *Carmen* is recognized as one of the most individual and powerful works the French stage has ever known. It is also interesting to note that Saint-Saëns, composer of *Samson et Dalila*, ranks as one of the most versatile among recent musicians, and has to his credit not only operas but various instrumental works of great beauty.

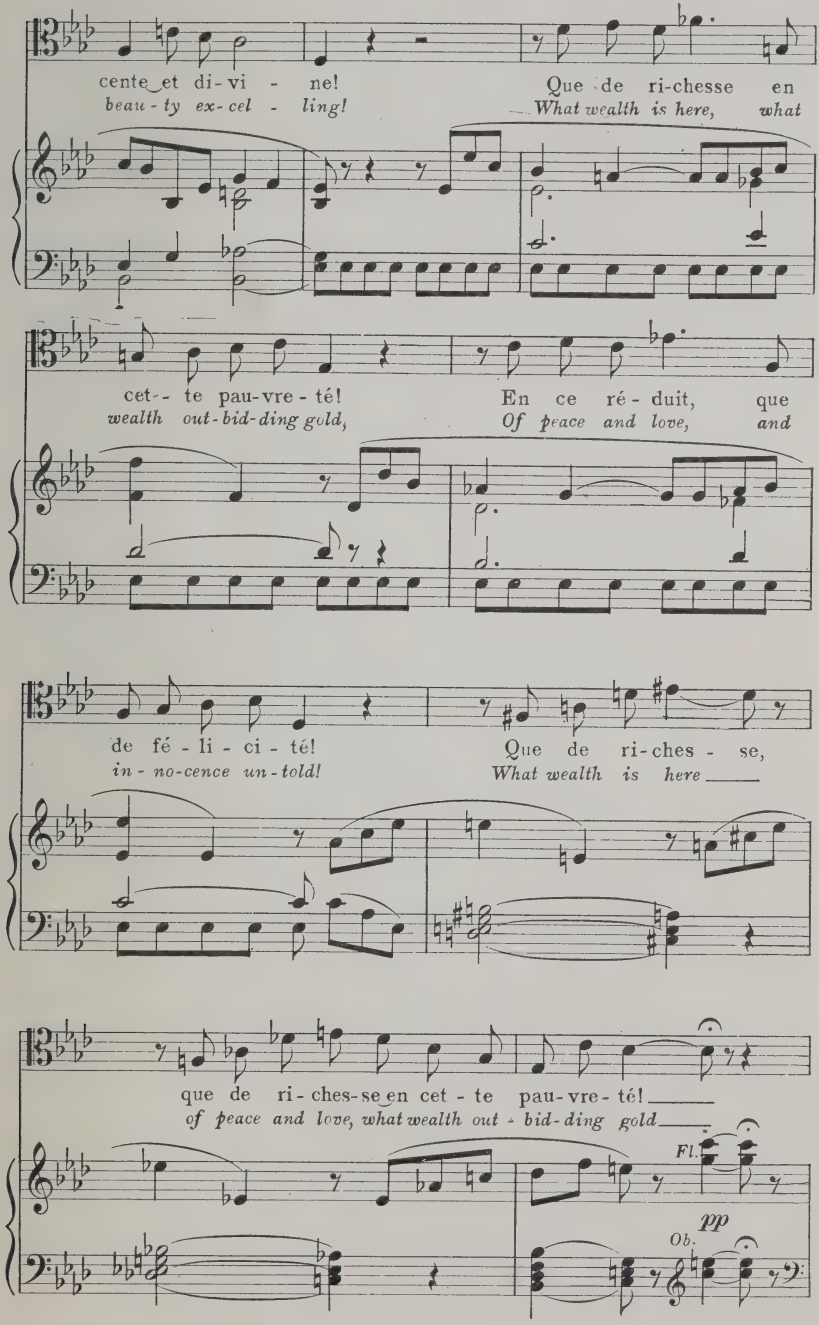
SAINT-SAËNS

Of all modern operas Gounod's *Faust* is perhaps the most popular. The Faust legend inspired Goethe's great poem which in turn inspired Gounod whose opera was first performed in Paris, March 19, 1859, and in the United States, in New York, November 25, 1863. In the third act Faust seeing Marguerite's humble dwelling voices his admiration for her innocence in the romance *Salut! demeure chaste et pure,* here given.

All Hail, Thou Dwelling Pure and Lowly

* From "Faust"




cente et di-vi - ne!
beau-ty ex-cel - ling!
Que de ri-chesse en
What wealth is here, what
cet-- te pau-vre-té!
wealth out-bid-ding gold,
En ce ré-duit, que
Of peace and love, and
de fé-li-ci-té!
in-no-cence un-told!
Que de ri-ches-se,
What wealth is here
que de ri-ches-se en cet-te pau-vre-té!
of peace and love, what wealth out-bid-ding gold
Fl.
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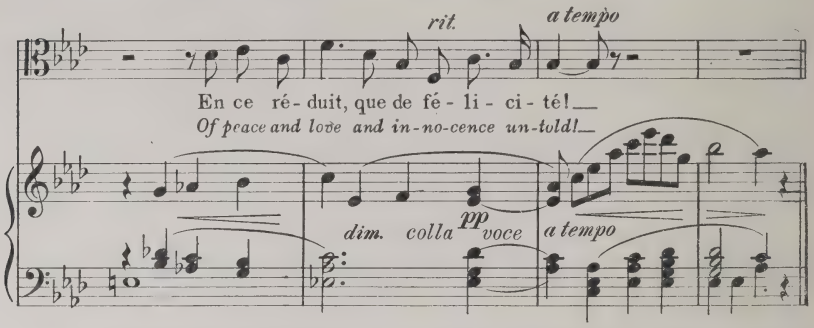


It was in Germany that the most radical reformer of opera was born during the nineteenth century. Richard Wagner (1813-1883) achieved all that Gluck had visioned. His operas are the most powerful, dramatically and musically, of any ever written. Wagner was not only a composer but also a philosophic thinker. He tried to show that dramatic art might be made the mirror of the forces that work for progress in human life and at the same time contribute to the betterment of society through its convincing presentation of the highest ideals.

WAGNER (1813-1883)

The story of the early part of Wagner's life is one of a miserable struggle with poverty and an unsympathetic public. In 1849 he was implicated, whether justly or not is not known, in an attempt at revolution in Saxony. To avoid arrest he was forced to make a precipitate flight into Switzerland, and there he endured thirteen years of exile. During this period he developed his theories of art.

Wagner wrote his own librettos. He believed that if music must be true to poetry, poetry must be true to itself, and he would trust no one but himself to prepare his texts.

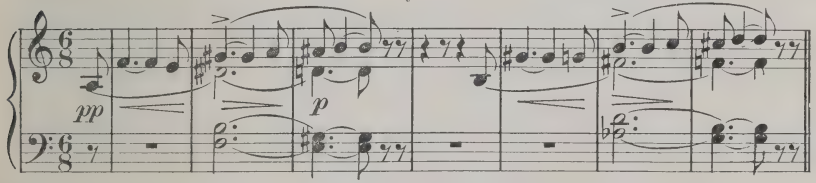
As a "musical scene-painter" Wagner's supremacy is not denied. He made his orchestra an important part of the dramatic picture, and in fact gave his leading melodies to the instruments rather than to the voices. Then, having freed the voices from the necessity of carrying the air, he wove them into his general harmonic and melodic scheme.

Another innovation by which Wagner upset all the pre-conceived ideas of opera was his introduction of the *Leit-motif*, a musical theme attached to some person or idea or event in the opera. When, to take a very simple example, a certain character first makes his appearance on the stage, a particular Leit-motif appears in the music; the Leit-motif identifies the character; and whenever later in the piece the Leit-motif occurs, it is always in a certain relation with the character. Sometimes, when the action on the stage is influenced indirectly by a character, though the character himself does not appear, his Leit-motif, occurring in the music, reveals his influence. It is largely through this device, that Wagner's music is able to interpret so subtly the dramatic ideas of his operas, and to reflect the slightest change of movement, mood or situation on the stage.

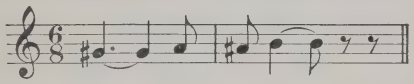
The opera which carries to the furthest possible completion Wagner's theories of the union of music and dramatic poetry is *Tristan and Isolde*. In this he has not endeavored to depict Tristan and Isolde as distinct personalities, but love as a quality, affected by and affecting various conditions. The most important theme is that with which the prelude to the opera begins:—

Prelude to Tristan and Isolde

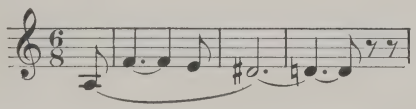
RICHARD WAGNER (1813-1883)



Note that it is two-voiced and that one voice ascends thus:

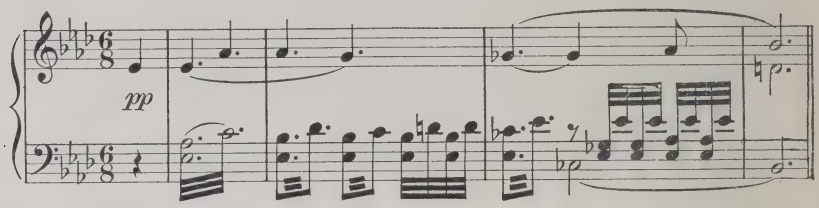


while the other descends:



This theme is the symbol of the ill-fated love which Wagner depicted in his opera. The rising voice expresses longing and hope; the descending expresses despair and the knowledge that the

love can never be fulfilled. Throughout the first act we find this theme recurring, for it is in this act that there is born that love which is to cause so much suffering. In the prelude to the second act we hear the rising voice by itself. When the curtain rises we find Isolde waiting for Tristan; they have planned a secret meeting. That rising voice thus indicates the increasing passion of love, forgetful for the time of its futility and hopelessness. During the dialogue between Tristan and Isolde the orchestra develops this theme.



In this duet the passion of the lovers reaches its height; they long for the life beyond death, when their love may be made perfect.

In the last act death comes to them. Beside Tristan's body Isolde expends her own last strength in singing the *Love Death.* The melody is the same which accompanied the Love-Duet of the second act. Thus Wagner uses one motif to accompany both the desire for death, and the coming of death. While dying, Isolde is again, as in the Love-Duet, conscious only of the love existing between Tristan and herself. How fitting it is that the motif which guided the lovers through their passion should guide them into that life together for which they longed!

The public was slow to recognize the beauty of Wagner's operas. It could not appreciate his idea that the music should be made subordinate to the dramatic text and still wanted the easily comprehended melodic style of the old Italian school. But public taste has since come to appreciate and acclaim his greatness. Speaking in the broadest sense, Wagner's conception of the mutual relations of music, poetry and action will probably remain henceforth the basis of all opera.

Further mention of opera will be made later in the book. Meanwhile, in the next chapter, we shall take up the transition from the Classical period to the Romantic period in music, with emphasis on the work of Beethoven.

The following phonograph records may be used to illustrate some of the musical selections in this chapter.

Title	Victor Record No.
UNA VOCE POCO FA from *Barber of Seville* (Rossini)—Galli-Curci.	74541
MAD SCENE from *Lucia di Lammermoor* (Donizetti)—Tetrazzini.	88299
NOW FOREVER FAREWELL from *Otello* (Verdi)—Caruso.	87071
MISERERE from *Il Trovatore* (Verdi)—Caruso, Alda and Chorus.	89030
WALTZ from *Faust* (Gounod)—Erika Morini.	64979
SALUT! DEMEURE from *Faust* (Gounod)—Caruso.	88003
JEWEL SONG from *Faust* (Gounod)—Melba.	88066
MÉDITATION from *Thaïs* (Massenet)—Kreisler.	74182
DEPUIS LE JOUR from *Louise* (Charpentier)—Melba.	88477
PRELUDE AND ISOLDE'S LOVE DEATH from *Tristan and Isolde* (Wagner)—La Scala Orchestra.	68210
ISOLDE'S LOVE DEATH from *Tristan and Isolde* (Wagner)—Victor Herbert's Orchestra.	55041
RIDE OF THE VALKYRIES from *Die Walküre* (Wagner)—Philadelphia Orchestra.	74684
PRELUDE TO ACT III OF *Lohengrin* (Wagner)—Boston Symphony Orchestra.	64744
Albert Coates and Symphony Orchestra.	55171
DIE MEISTERSINGER—Overture, Parts I and II. (Wagner)—	
TANNHÄUSER—Overture (Wagner)—Philadelphia Orchestra.	
Part I	74758
Part II	74759
Part III	74768
DON PASQUALE—ACT I: MY PART I'LL PLAY (Donizetti)—Lucrezia Bori and Giuseppe de Luca.	89161
WILLIAM TELL—Overture (Rossini)—Pryor's Band.	
Parts I and II.	35120
Parts III and IV.	35121
HÉRODIADE, IL EST DOUX, IL EST BON (Massenet)—Calvé.	88130

Title	Victor Record No.
SAMSON ET DALILA—AMOUR, VIENS AIDER (Saint-Saëns)—Louise Homer.	88201
SAMSON ET DALILA—MON COEUR S'OUVRE À TA VOIX (Saint-Saëns) Louise Homer	88199
SAMSON ET DALILA—VOIS MA MISÈRE, HÉLAS! (Saint-Saëns) —Caruso.	88581
SAMSON ET DALILA—BACCHANALE (Saint-Saëns)—Philadelphia Orchestra.	74671
CARMEN—Prelude (Act I) (Bizet)—Philadelphia Orchestra	64822
CARMEN—Habanera (Bizet)—Calvé.	88085
CARMEN—Toreador Song (Act II) (Bizet)— de Gogorza and Metropolitan Chorus.	88178
CARMEN—JE QUE RIEN NE M'ÉPOUVANTE (Act III) (Bizet) Frances Alda.	74353

QUESTIONS

1. In what century and under what conditions was the opera *Dafne* written? What period of time had elapsed since the *first* effort in writing opera?
2. What country set the standard for vocal music from the end of the sixteenth through the nineteenth century?
3. What were the characteristics of Italian music and in what ways did they differ from the French ideals of opera?
4. Who was Christopher Gluck? How did he influence the development of opera?
5. Name three of the famous Italian operas of the nineteenth century. Name three French operas of the same period.
6. Who was the most radical reformer of opera in the nineteenth century? Outline briefly his life and accomplishments.
7. Explain what is meant by the *Leit-motif*.

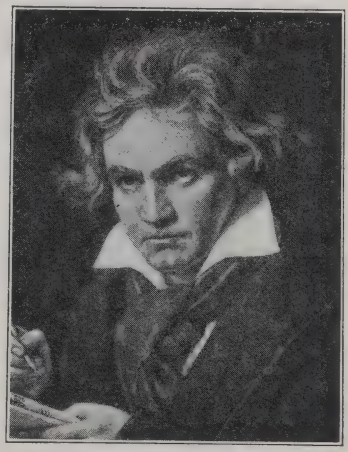
Chapter VIII

BEETHOVEN, SCHUBERT, SCHUMANN AND LISZT

We have now reached the period of the *Romantic* movement in music. The common tendency of the Romanticists was the search for the spiritual element in the national life. They buried themselves in mediaeval romances, in the ideals of chivalry and monasticism, and in folk lore. With eyes turned upon German landscape and German common life, they saw them not as they really are, but transfigured by the mists of fantasy.

It was Beethoven who opened the gates to this new movement. The commanding position which Beethoven holds in the history of art cannot be stated in a single formula. He does not belong wholly either to the eighteenth or to the nineteenth century, but in his works of different periods can be found the controlling ideas of both. In some of his works there is conformity to a type, in others defiant assertion of individualism. The classic sonata form which Haydn established, you remember, attained in Beethoven its complete maturity of outline and content. He revealed its full possibilities as a means of characteristic expression.

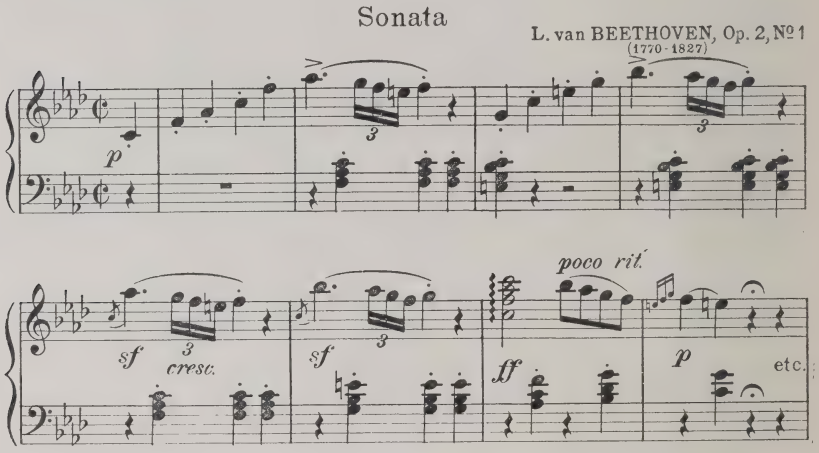
Beethoven was born in 1770 at the little town of Bonn, on the Rhine. His parents were miserably poor, and his father, bearing in mind that Mozart had made great sums of money by giving concerts while a mere child, decided that his son should do likewise. And so at the age of six Ludwig was made to enter upon a rigorous course of musical training, planned and at first conducted by his father. The father's main object being the earliest and greatest development of his son's musical genius so as to make it a "marketable commodity," he gave him no other education than that afforded by public schools.



BEETHOVEN (1770-1827)

When he was twenty-two years of age Beethoven went to Vienna. There he attracted attention first by

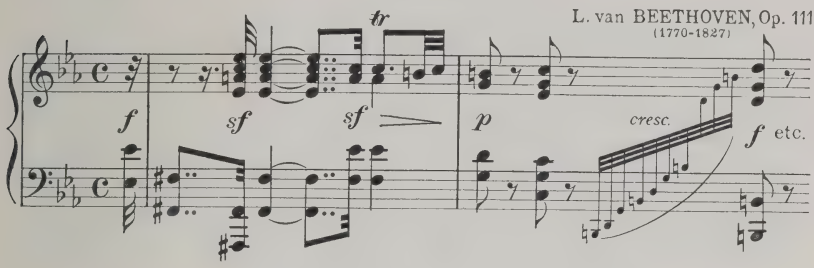
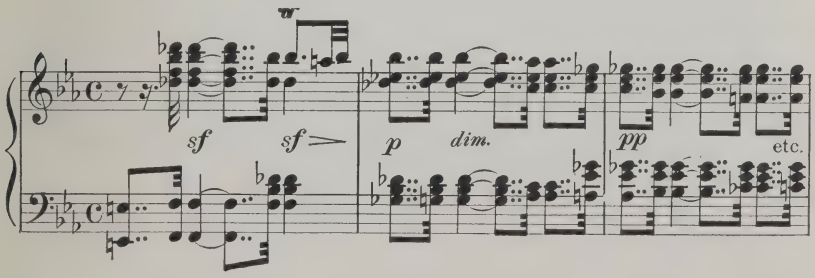
the force and magnetism of his piano-playing, especially in improvising. In general, he was appreciated and encouraged as a composer, but his development at last outran the taste of the public.

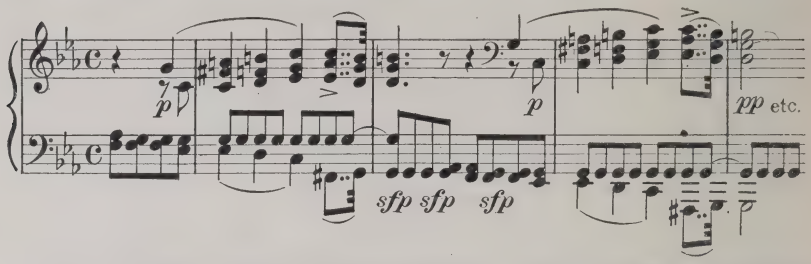
As we have said, the historical significance of Beethoven lies in the fact that he marks the transition from the eighteenth century to the nineteenth. Let us here examine a part of one of his first sonatas:

This first selection is a striking example of the classic period in Beethoven's work. The sonata from which it is taken was composed about 1795-96, before the vigorous, romantic spirit had taken hold on the composer. The theme, as you see, is plain and unemotional. There is nothing in it to excite the imagination; it does not suggest any particular mood which the composer wanted to express. As the sonata continues, the theme is taken up and developed—ingeniously but without any attempt to convey emotional ideas. The whole aim of the sonata, in short, is to conform to an abstract and generalized type or form of music.

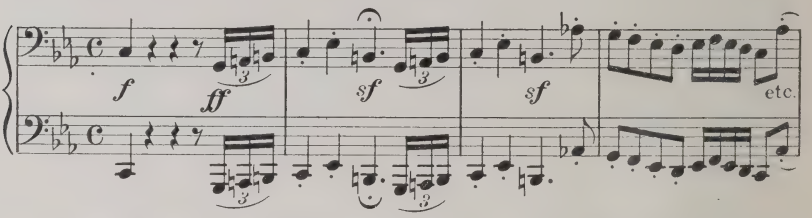
As he matured intellectually and musically, however, Beethoven began to tend away from the classic ideal. His music, more than that of his predecessors, took on a tender and emotional turn. He sought more and more to express individual feeling. And finally, when his new ideals brought him into conflict with certain traditions of musical form, he defied the traditions and wrote passionately, with absolute freedom of expression. In so

doing he caught the whole revolutionary spirit of nineteenth century art.

The next selection, taken from the introduction of a sonata written in 1820, presents a very different type of music from that of the classic example previously quoted:

Sonata

Almost without playing this selection, you can see that it is unlike the selection preceding; the very notes on the page look different. And as you play these measures, you observe that there is a peculiar agitation about them. They have nothing of that smooth, almost mechanical regularity of the classical fragment quoted above. They have a sort of nervous restlessness, as though the composer were trying to tell something about his own mood. The same idea persists in the following measures from the same introduction:

Then presently there enters into the music this bit of melody, as if the vague emotions which mark the earlier passages were beginning to take on a definite form and find a clearer expression:



Immediately after the introduction comes the theme of the first movement.

It suggests a strong, determined activity—the setting in motion of great forces. The spirit of it is like the spirit of the Crusaders when they rode forth to conquer the Saracen. To be sure, the theme does not actually represent a Crusade or any other particular action; we cannot say, "Now the gates are thrown open; now the horsemen ride through." But it does express a mood. We can feel certain that when Beethoven wrote it, he was not thinking of rippling brooks or shepherds playing their pipes on the hillside. The mood is serious and courageous—perhaps even a little grim.

Between these two extreme types of sonata illustrated above —the one distinctly classic and the other distinctly romantic— lie many others of Beethoven's sonatas in which the classic and the romantic were peculiarly blended. It is, then, both because his very early works were typically classical and his very late works typically romantic, and because his intervening works contained side by side traces of the classic and traces of the romantic, that we speak of Beethoven as representing a transition between the eighteenth and nineteenth century composers.

In Beethoven's melody the Italian influence is seen profoundly modified and deepened. Everywhere in his work is perceptible the immense enlargement of expression. Equal advance

is shown in his harmony—in its massiveness and richness, as well as in his fondness for abrupt changes and modulations and harsh dissonances.

Beethoven, like Wagner, who studied him so eagerly, never wrote for the "galleries"; he was ever true to his ideals. And he must be regarded as one of the pivotal figures in all musical development. His death occurred in 1827, when he was fifty-seven years of age.

Early in the nineteenth century the German song for single voice—the *Lied,* as it was called—with piano accompaniment, achieved its fixed position among the historical musical forms. Its previous condition had been one of humility, beloved by the common people, but hardly noticed by the leading composers. The rise of the art song in the case of Schubert, Schumann, and others was one of the inevitable consequences of the new romantic movement. The expansion of the Lied into its present scope is the work, before all others, of Franz Schubert.

SCHUBERT AND HIS FRIENDS

The Lied is distinguished from the earlier forms of solo song (such as the Italian aria) in this respect—that no longer the music, but the *word-text* appears as the chief element. The composer seeks by his art to enhance the effect of the poet's words. The complete model for this phase of art was once for all established by Schubert.

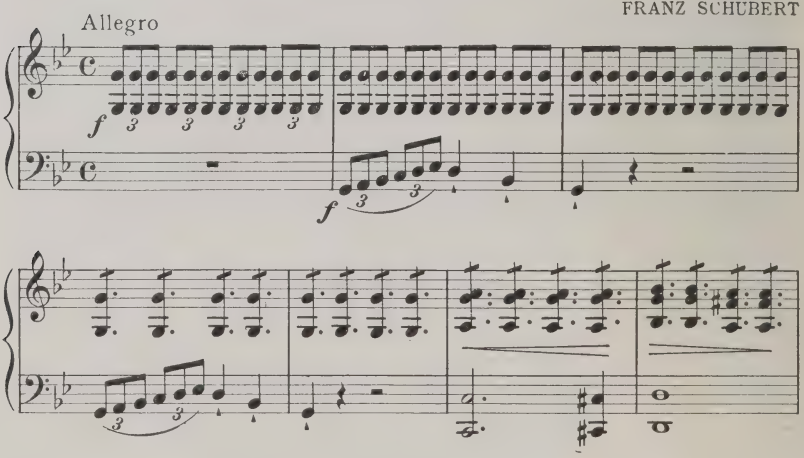
Schubert's life was obscure and uneventful. He was born in a suburb of Vienna in 1797. After he was grown he lived a precarious and somewhat Bohemian existence in Vienna, frequently pinched by poverty and hampered by lack of recognition. No composition of his was published until 1821. From that time, Schubert's reputation grew steadily, and he was about to enter upon a career of distinction when a fever snatched him away at the age of thirty-one.

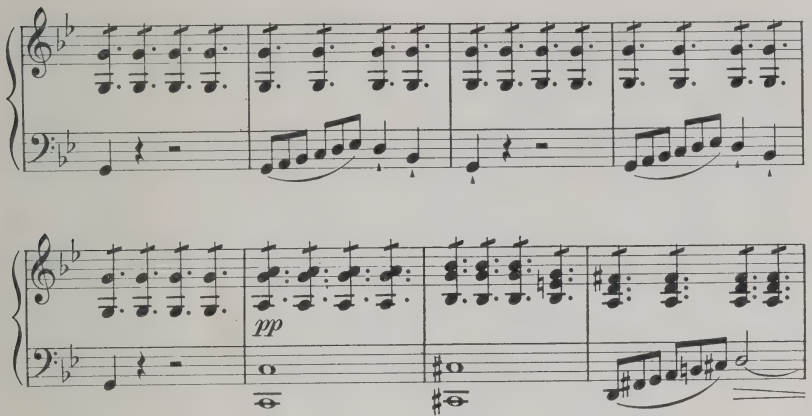
As an example of Schubert's work we may take his song *The Erlking*, of which the words were written by Johann Wolfgang von Goethe, the celebrated German poet. In order to understand the music more clearly, let us study the following brief outline of the poem. "While riding through a furious storm the father seeks to quiet the fears of his young son, who cries repeatedly that the Erlking is luring him away. Becoming more insistent, the Erlking threatens to take the child by force. Pressing on through the tempest the father arrives home, only to find the child dead in his arms."

The introductory measures of the song establish at once its dramatic atmosphere. They depict the fury of the storm. In the following passage, especially in the peculiar figure which runs through the bass, we can hear the rushing wind, carrying with it something hostile, menacing.

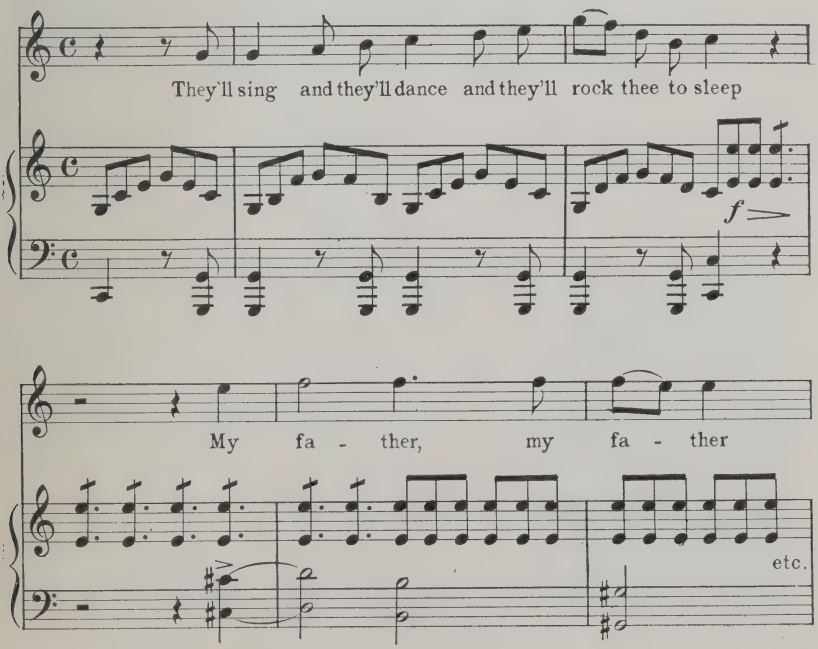
The Erlking

FRANZ SCHUBERT

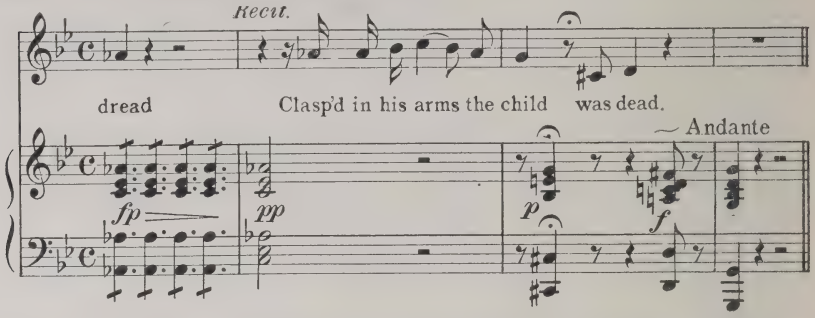




In that manner the accompaniment continues up to the point where the Erlking pleads with the child to come with him, promising that his daughters will sing and rock him to sleep each night. During this passage the accompaniment has the swaying motion of a cradle. As soon as the Erlking ceases the boy cries out to his father in terror, and the accompaniment is again stormy, fateful.



At the end the storm dies suddenly away. The voice tells us very simply that the child is dead, after which the accompaniment sets its seal with two chords.



The Erlking is commonly recognized as the most remarkable ballad song in all musical literature. In many minds the term "ballad" is associated with sentimental love-lyrics but strictly it should apply only to narrative songs. *The Erlking* is a story, related not only by the words but also in the vivid accompaniment.

Another romantic composer belonging to the first half of the nineteenth century was Robert Schumann, who was born at Zwickau, Saxony, in 1810. His songs stand second to none in delicacy and mellow poetic feeling. Inferior to Schubert in melodic invention, he relied for expression more upon harmony and rhythm, and indeed his accompaniments are often more important than the voice parts.

But it is in Schumann's piano pieces that we find his most marked contributions to musical progress. His use of the chord is massive—often extending beyond an octave, and his compositions are notable for variety, originality of rhythm, and almost excessive use of syncopations. Furthermore, by ingenious management of the pedal he secured effects that had never previously been attained.

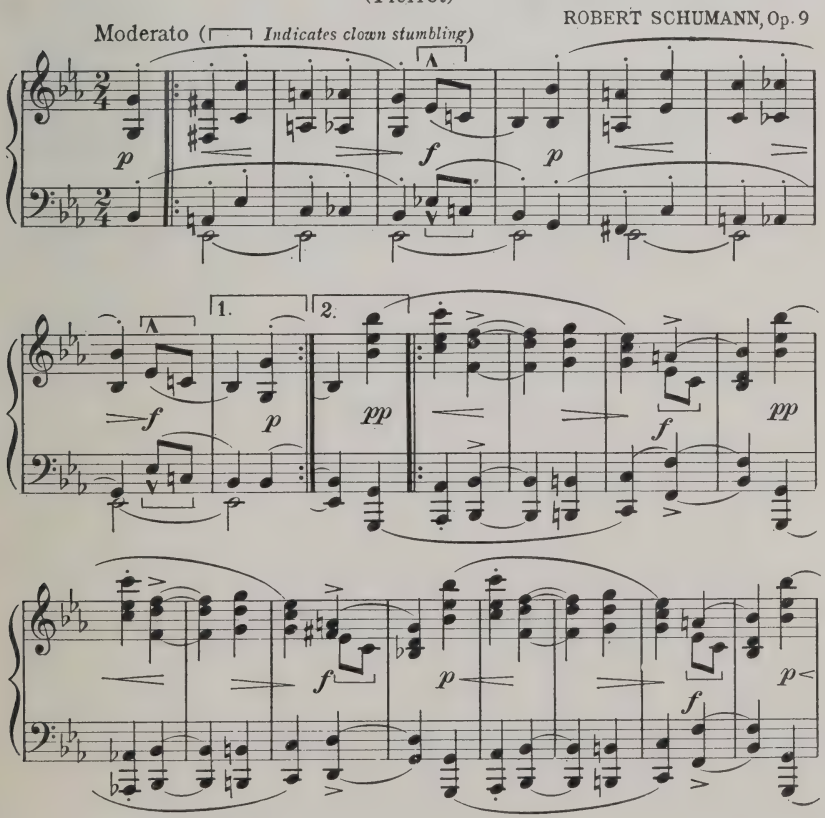
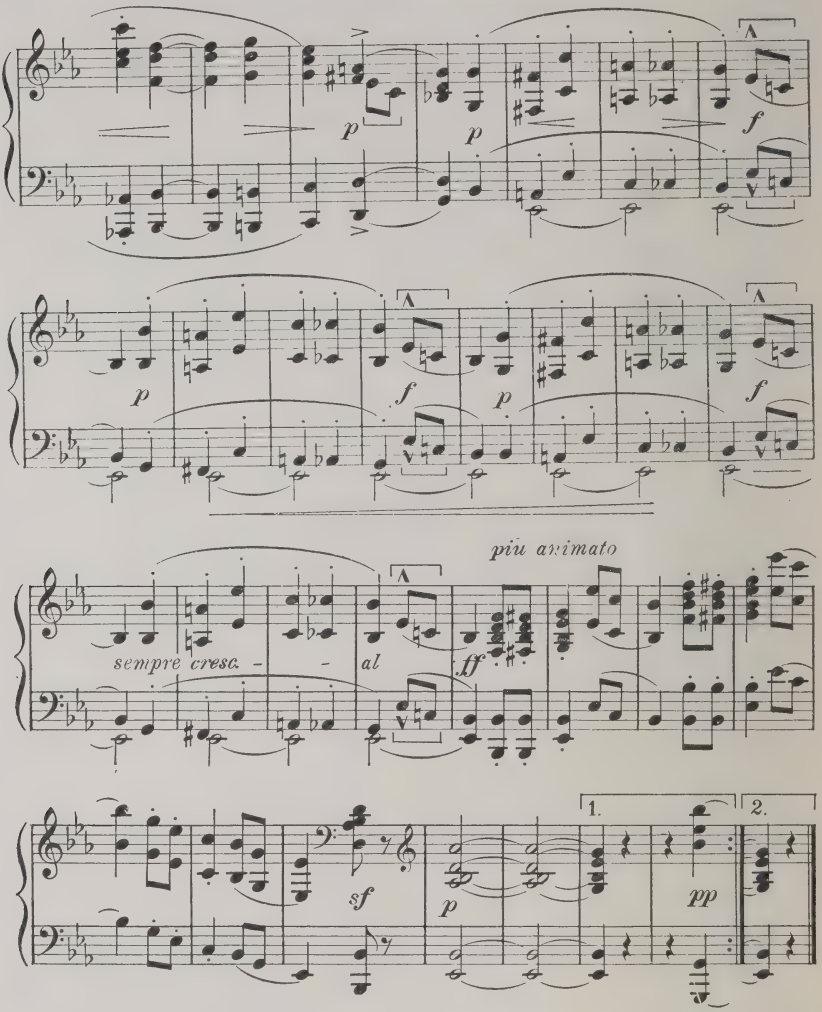
SCHUMANN (1810-1856)

Schumann frequently used poetic titles for his pieces. He found an inspiration to musical creation in definite, describable situations drawn from external life and the inner world of emotion. He paused at the

threshold of "programme" music. His pieces did not depict a succession of scenes, but were strongly descriptive of moods.

Let us consider his *Carnaval.* What does the name suggest? A brilliant scene of shifting colors, varied types of people, some careless, some whimsical, some meditative, but almost all in an atmosphere of gayety and keen interest in life. The *Carnaval* is divided into a series of small pieces depicting the above phases of the true carnival spirit. Take, for instance, the one entitled *Pierrot.* Pierrot is a clown walking along the midway, looking at everything but the road over which he is walking. Of course you know what happens when one does that—one stumbles. That is what happened to the clown. You will find Schumann's music for that situation on this and the following page.

Carnaval

(Pierrot)



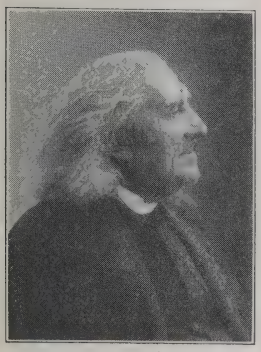
Schumann's career, though brilliant, was comparatively short. He died in 1856, before he had fairly entered on middle age.

The outcome of the romantic movement was the "programme" school. The composer of "programme music" selects a poem, a narrative, or a series of scenes, or invents them for himself, and then writes a piece of music which reflects the successive pictures or episodes. Perhaps on the printed programme at the concert will be a description of the story the music tells,

but the school derives its name of "programme" music from the series of visions or mental changes which the music illustrates.

At the head of this school stands Franz Liszt, who was born in Hungary, in 1811. In versatility and all-around practical capacity, Liszt may be considered as having exerted the most compelling personal influence of his time. He was great as composer, pianist, conductor and teacher. Indeed, not only was he one of the greatest pianists in history, but the whole school of piano playing at the present day takes its style and direction from him.

Liszt was essentially Hungarian in his music and his rhapsodies and many other works brought the Magyar folk-music into the modern concert répertoire. His Hungarian rhapsodies were responsible for a new spirit in music. The themes and many of the rhythms are native; the harmonies and decoration, while characteristically Liszt's, are at the same time modelled after those of the Gypsy performers. Liszt intended them as a sort of national epic, instrumental ballads in which the spirit and the peculiar mode of expression of an interesting people are reflected.



FRANZ LISZT (1811-1886)

In his wholly original compositions are shown his love of nature, literature and art, and often his religious feeling, which was very deep. Liszt's transcriptions of songs and orchestral pieces are poetical resettings, seen through the medium of the piano. In the "symphonic poem," Liszt contributed a new form. The symphonic poem is a work in a single movement, in which sometimes a continuous series of ideas or occurrences is illustrated by the music, and sometimes a single conception is revealed in changing lights.

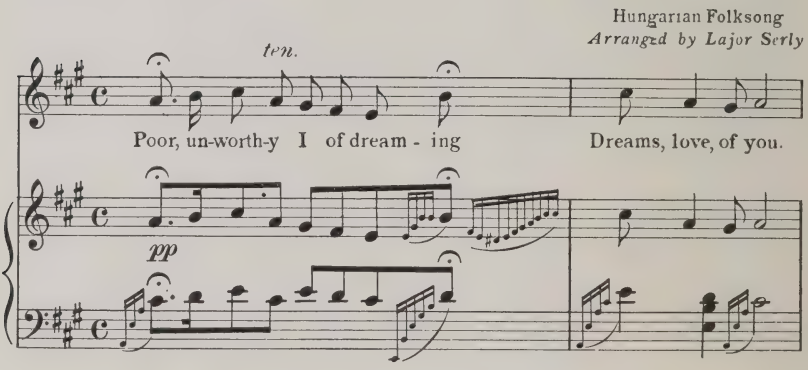
Liszt was the most phenomenal pianist that ever existed. He conceived technic as a means of expression. His inspiration was the thought of bringing the capacity of the piano as near as possible to that of the violin, the voice and the orchestra. His transcriptions were largely designed to reveal the higher powers of the piano, which he was the first to divine. He learned for himself and taught the world that the fascinations of a supreme

technic do not alone satisfy; the pianist, like any other artist, must appeal to the intellect and the emotional sensibility.

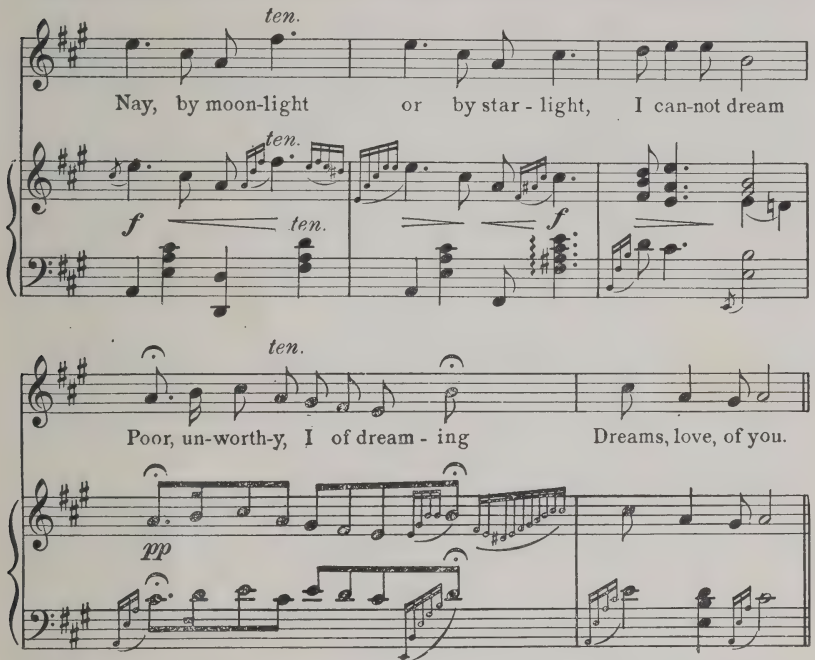
The greatest of technicians, he was also the first and still remains the greatest of the modern school of emotional "dramatic" performers, whose aim is to reveal all the possibilities of beauty in the works of the great composers. Liszt died at Bayreuth in 1886, at the age of seventy-five.

He was remarkable not only as a pianist of supreme gift, a composer of original conception, a conductor of rare insight and a teacher of world-wide influence, but was equally remarkable as a whole-souled, generous man, utterly free from envy. No great musician ever did so much to befriend and encourage his fellow musicians.

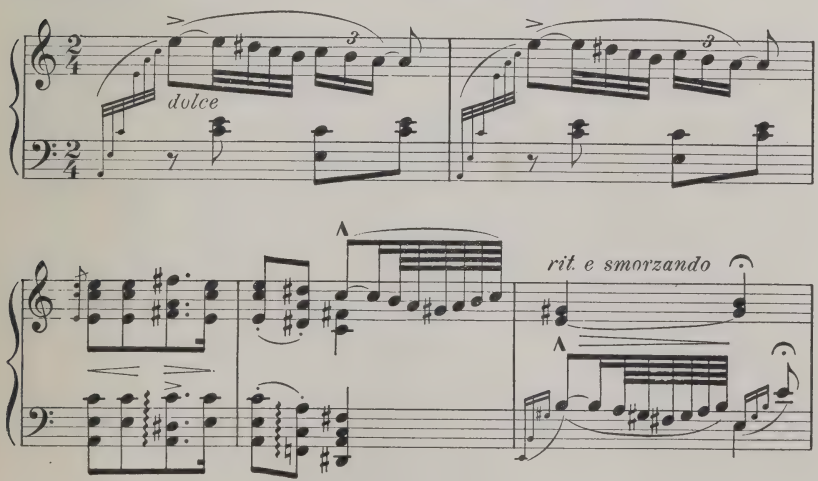
Let us compare a Hungarian folksong, as it is sung by the Gypsies, with one of Liszt's rhapsodies. Here is the folksong, called *Moonlight and Starry Night.** Notice particularly the elaborate ornamentation which is added to the melody—the groups of small notes which do nothing but enrich the general effect. The melody itself, as you see, is plaintive folksong and comparatively simple.



*From *Folksongs of many People.* Copyrighted by *The Womans Press;* and published here with permission.



Following is a passage from Liszt's *13th Hungarian Rhapsody*. Again we have the simple melody lavishly embroidered with arpeggios and runs. Liszt has thus preserved faithfully the distinguishing characteristic of Hungarian folk music.



We have now reached strictly modern music. Our music today appeals to the imagination very strongly. In the next chapter we shall consider the tendencies of music at the present time, and particularly the influence of the old folksongs on some of the great compositions of today.

The following phonograph records may be used to illustrate some of the musical selections in this chapter.

Title	Victor Record No.
CORIOLAN OVERTURE (Beethoven)—Mengelberg and New York Philharmonic Orchestra.	
Part I	74756
Part II	74757
See list of records in Chapter I.	
TURKISH MARCH (from *Ruins of Athens*) (Beethoven)—Jascha Heifetz.	64770
HUNGARIAN FANTASIE (based on gypsy folk tunes) (Liszt)—De Greef and Royal Albert Hall Orchestra.	
Part I and Part II.	55158
Part III and Part IV.	55159
LES PRÉLUDES (*Symphonic Poem*) (Liszt)—New York Philharmonic Orchestra.	
Part I	74780
Part II	74781
DIE LORELEI (Liszt)—Homer.	88204
RIGOLETTO PARAPHRASE (Verdi-Liszt)—Cortot.	74636
BALLET MUSIC (from *Rosamunde*) (Schubert-Kreisler)—Kreisler.	64670
AVE MARIA (Schubert-Wilhelmj)—Heifetz.	74563
MY SWEET REPOSE (*Du bist die Ruh*) (Schubert)—Culp.	74461
THE ERLKING (Schubert)—Schumann-Heink.	88342
THE LOTUS FLOWER (Schumann)—Slezak.	61027
TRÄUMEREI (Schumann)—Elman.	64197

Title	Victor Record No.
TWO GRENADIERS (Schumann)—Chaliapin.	88645
QUARTET IN A MAJOR (Schumann)—Flonzaley Quartet.	74710
QUARTET IN A MINOR (Schumann)—Flonzaley Quartet.	74578
HUNGARIAN GYPSY TUNES—Hungarian Orchestra.	17462

QUESTIONS

1. Why is Beethoven spoken of as representing the transitional period between the eighteenth and nineteenth century composers?
2. What musical forms established by Haydn were carried to completion by Beethoven?
3. Tell the story of *The Erlking*. By whom was it written? In what respects is it remarkable?
4. Tell what you can of Schumann's music. How does it differ from Schubert's?
5. What is "programme" music?
6. Explain briefly the important features of the work of Franz Liszt.

Chapter IX

MODERN MUSIC

The school of Modern Music in general is a direct outgrowth of the Romantic school. It may be said that as Richard Wagner's works mark the highest achievement of the Romantic school and are the foundation of modern opera, so the works of Franz Liszt stand in the same relation to instrumental music.

With the exception of Brahms, the greatest modern German master, and his followers, all modern composers of instrumental and operatic music have founded their work on the two basic principles of the Romantic school—programme music and nationality.

We already know what is meant by *programme music;* we know that it is music written to depict a series of scenes, events or incidents. But what do we mean by nationality? Ever since the writing of music became a consciously developed art, there have been certain traits, certain characteristics in the music of any one nation or any one race which distinguish it from the music of any other. Thus the Italians, as we have seen, early became identified with sweetness of melody; the Germans with massive chords and rich harmonies; and the French with distinctive rhythms. The Romanticists and musicians of the modern school have not only respected these national peculiarities, but have sought eagerly to define and to emphasize them. By studying the folk tunes of their own people, some of the best modern composers have been able to catch a genuine national spirit and incorporate it into their own works. In doing so they have given music as a whole a new interest and a new vitality.

The music produced on French soil has always had a decidedly national flavor; its vitality has never been exhausted; and in no country at the present day is musical energy more active, ambitious, and individual. At the same time there is always to be found in France a marked tendency toward the programme type of music. The French mind is disinclined to think abstractly. It demands words, a subject, a story, a definite hint of

some kind to stimulate the fancy and give a picturesque character to the composition. Those qualities of picturesqueness and nationality, combined with a newly awakened interest in purely instrumental music, may be said to dominate the newer school of French musical art, out of which have developed many of the outstanding masterpieces in modern instrumental music.

The true founder of the modern French school was César Franck (1822-1890), whose entire life was given to the cause of developing French instrumental music. He was a beloved and able teacher, and a composer whose works include many beautiful songs, symphonic poems, one of the greatest of modern symphonies, and pieces for the organ and piano.

Until his recent death the senior among great modern French composers was Camille Saint-Saëns (1835-1921), who wrote a great number of works in all forms—piano, organ, symphonies, concertos, symphonic poems, and operas.

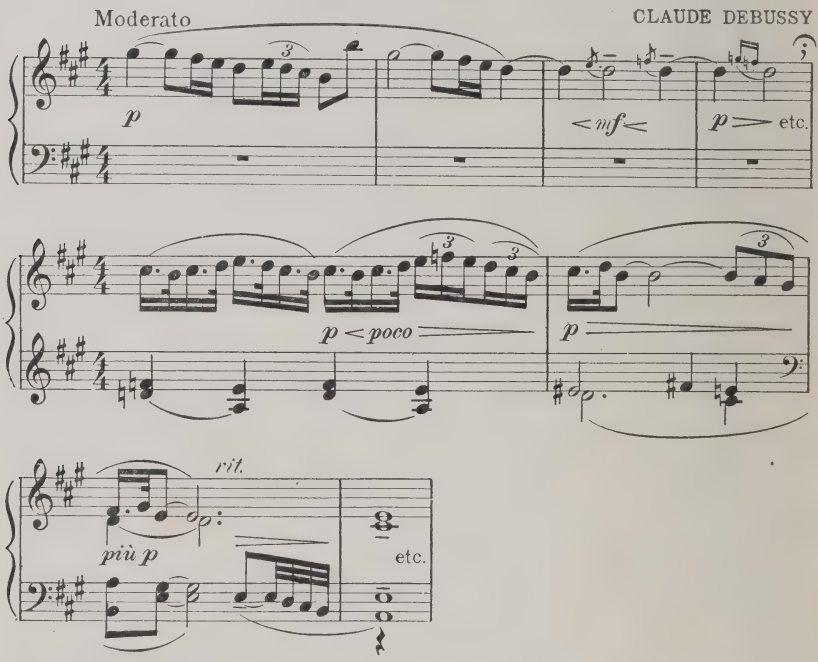
The most unique genius of the modern French school, an ultra-modernist so-called, was Claude Debussy (1862-1920), whose rare combinations of instrumental effects are absolutely original in the world of music. He and his followers are of the newer group, who seek new fields of expression by means of adventurous, free and wholly individual uses of harmony, rhythm and tone color. This movement, which is active in every musical country, arises from the characteristic desire of the age to let music express everything that it is capable of expressing, and also from the fact that the human ear becomes, as time goes on, trained to appreciate finer and more complex musical combinations.

Thoroughly romantic in temperament, a passionate lover of nature, Debussy drew his material from picturesque fancy, from delicate moods of nature, even from the odd creatures of fairy-tale and myth. The poets whom he has chosen for illustration in his songs, opera, and instrumental tone poems are the fantastic idealists—Rossetti, Maeterlinck, and Mallarmé for example. Debussy was thus akin in sympathy to the "impressionist" painters, who sacrifice drawing to shimmering effects of light, and to the "symbolist" writers, who use words not for exact portrayal, but for suggestion by means of sound and association.

His style being adapted only to a certain order of ideas, Debussy wisely made no attempt to employ it for subjects to which it was unsuited. The natural objects he strove to portray

are clouds, the sea, calm or running waters; the emotions he loved to depict are the most exquisite impressions and intimate unrealized longings. He has written piano pieces, songs, orchestral works, string quartets, and the opera *Pelléas et Mélisande,* based on a remarkable drama by Maeterlinck. This opera is perhaps his most important work.

A characteristic bit of Debussy's music is given here. It is from a piece called *The Little Shepherd.* If you are not used to the Debussy style, you probably will not like it at first. The tone combinations will be very likely to sound freakish and harsh to you. But after you become accustomed to them, you will realize their delicate charm; you will hear the little shepherd piping a plaintive tune as he watches the sheep; you will catch the whole pastoral spirit which Debussy strove to express.

The Little Shepherd

While France was thus reaching forward to newer and newer possibilities in musical expression, her neighbors, the other European countries, were meeting with various degrees of success in art. Italy, once the standard-bearer of musical progress,

shows at the beginning of the twentieth century no such vitality and promise as France. Italian composers have been numerous but few have made a deep impression outside of their own country. Two of those who have are Malipiero and Respighi. The former follows the very modern impressionistic school. Respighi can be judged by contrasting two of his works. The one, his symphonic poem, *Le Fontane di Roma,* which so vividly describes the old fountains in Rome that one can hear the water as it sprays forth; the other, his orchestral suite, *Four Ancient Dances.* These four dances were originally associated with the lute in the sixteenth and seventeenth centuries. In Respighi's orchestration the spirit of that time is retained.

But in the general mind Italian music is associated with opera. Verdi and Puccini are the composers in that line whose names rank first in Italy. Indeed Puccini (1858-) is the foremost Italian composer of opera today. His reputation has reached its height in the operas *La Bohème* (1897), *Tosca* (1900), and *Madame Butterfly* (1904). The last named work has made an especial appeal to the world by reason of the delicacy and beauty with which the touching history of the deceived and forsaken Japanese girl is treated by the composer.

In Russia, Bohemia and Scandinavia there has long been evidence of musical vitality, but until a comparatively recent date those countries were under the influence of the older musical nations, producing music that was not national, but an echo of Italy or Germany. Now, however, they are turning towards their own native music—the folksong and folk-dance—finding there new sources of inspiration as well as new musical combinations, rhythms and melodic forms. These nations are richly endowed with racy and individual forms of folk-music, and from these and from the peculiar qualities of their national instruments they have brought into current European music certain very marked and original features.

Among the new national schools the later Russian holds an especially conspicuous place. The relation of art to national life is nowhere more apparent than in Russia, for just as the people's voice is heard in Russia's powerful and gloomy literature, so likewise a tone of struggle is perceptible in its music, a consciousness of undeveloped strength, an uncertainty as to what direction shall be taken when this strength is at last set free.

Russia is searching for the native materials that shall give her music an individuality gratifying to the national pride.

No country is richer in folksongs than Russia; and another important feature of Russian national music is the music of the church. Instruments have never been allowed to be used in worship, not even the organ. Much of the liturgical or ceremonial church music consist of chants in a style somewhat similar to the Gregorian chant, reaching back with but slight modification to the earliest annals of the church.

The first Russian composer to recognize the possibilities offered by the music of his native land was Michael Glinka (1803-1857). He gave his people their first opera *A Life for the Czar,* which was produced in 1836.

Most important among the later Russian composers stand Anton Rubinstein (1830-1894), Peter Tchaïkovsky (1840-1893), Serge Rachmaninoff (1873-), and Modeste Moussorgsky (1835-1881). From one of Moussorgsky's works, *The Song of the Flea,* two sections are given on page 97. The song itself is a droll affair telling of a certain king who once took a great fancy to a flea. Inviting the insect to court, he had it dressed in fine clothes and honored with official titles. The flea returned the compliment by bringing with it all its relatives, much to the discomfort of the courtiers, who were forbidden by royal mandate to kill the pests or even to scratch the bites. The idea for the song was taken from Goethe's dramatic poem *Faust;* but Moussorgsky's music is thoroughly Russian in spirit.

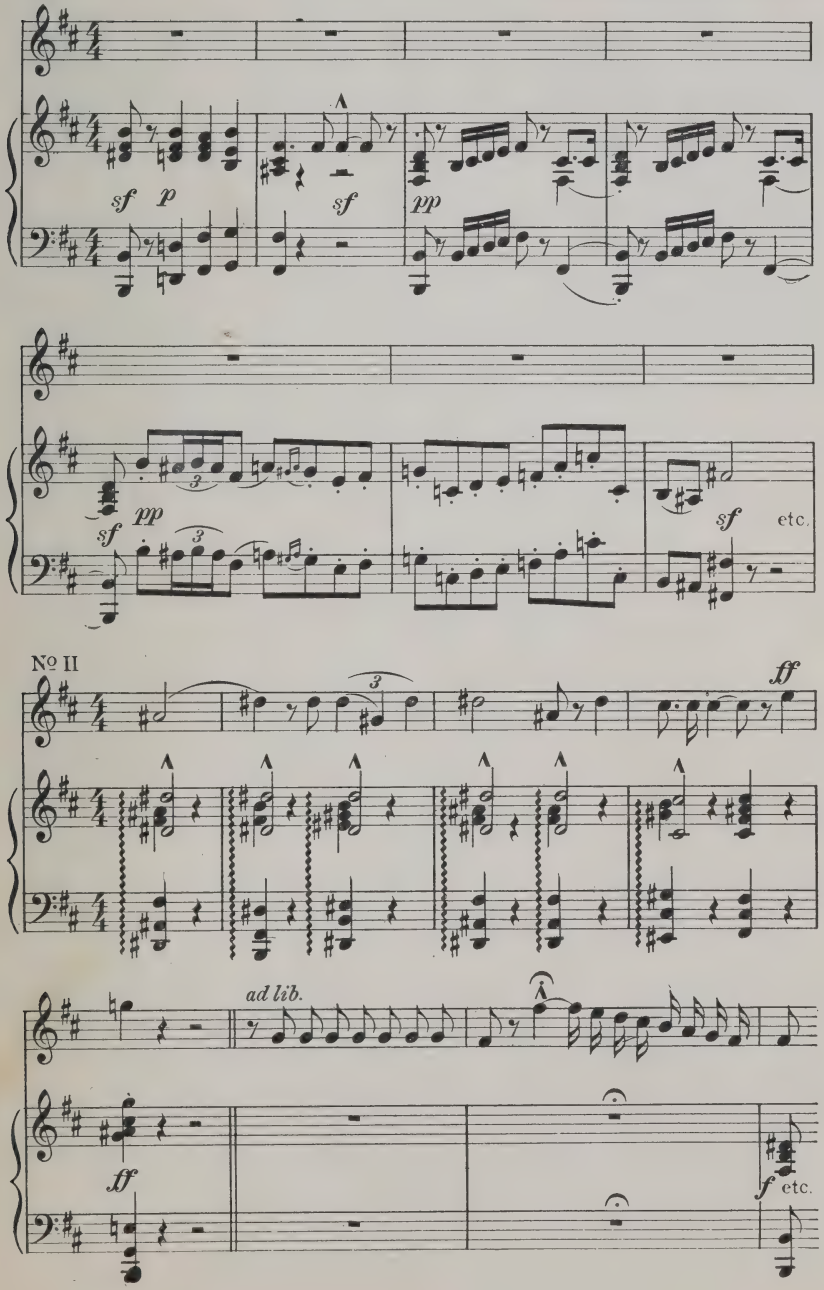
TCHAIKOVSKY (1840-1893)

In any broad discussion of modern music, Bohemia—once described by Wagner as "the land of harp-players and street musicians"—deserves a generous share of attention. Indeed that strange, romantic country has always been considered one of the most musical in all Europe. And although political misfortunes have until recently prevented the growth of a definite Bohemian "school," the town pipers and strolling musicians have kept alive since the fifteenth century a fine body of Bohemian folksongs.

Song of the Flea

Song of Mephistopheles in Auerbach's Cellar from Goethe's Faust

M. P. MOUSSORGSKY (1879)



Foremost of all Bohemian composers was Anton Dvořák (1841-1904). Born of the people, Dvořák knew thoroughly the folk material of his native land, and in his compositions he constantly employed it. Without borrowing complete melodies from other songs, he caught the characteristics of melody, rhythm, and harmony peculiar to Bohemian folk music and in his own music imitated them ingeniously.

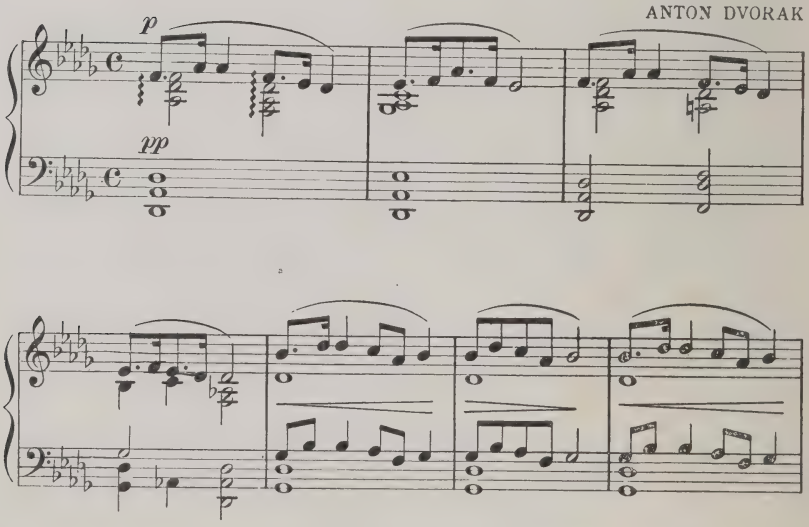
ANTON DVOŘÀK (1841-1904)

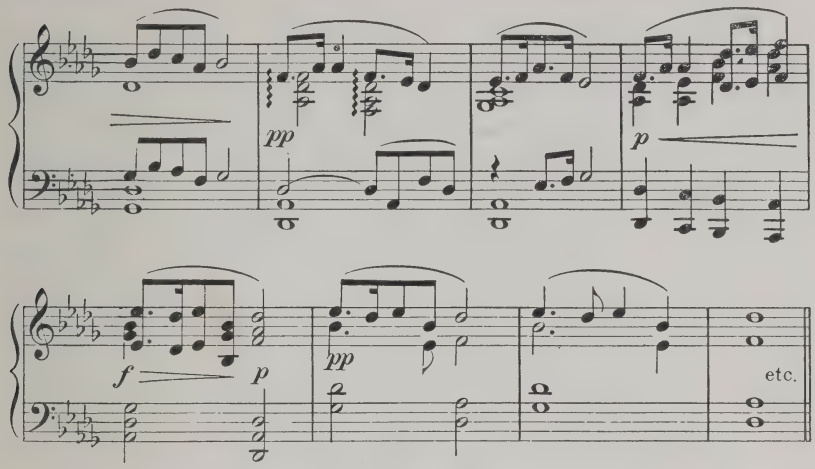
Dvořák also spent some years in this country and became very deeply interested in the negro music. He found it untainted, the natural, characteristic outgrowth of negro life on American soil. He delved deeply into the study of the music of these folk. His enthusiasm was revealed to the world by his *New World Symphony*. The main theme of the *Largo* from that Symphony is given here.

Theme of the Largo

From the New World Symphony

ANTON DVORAK





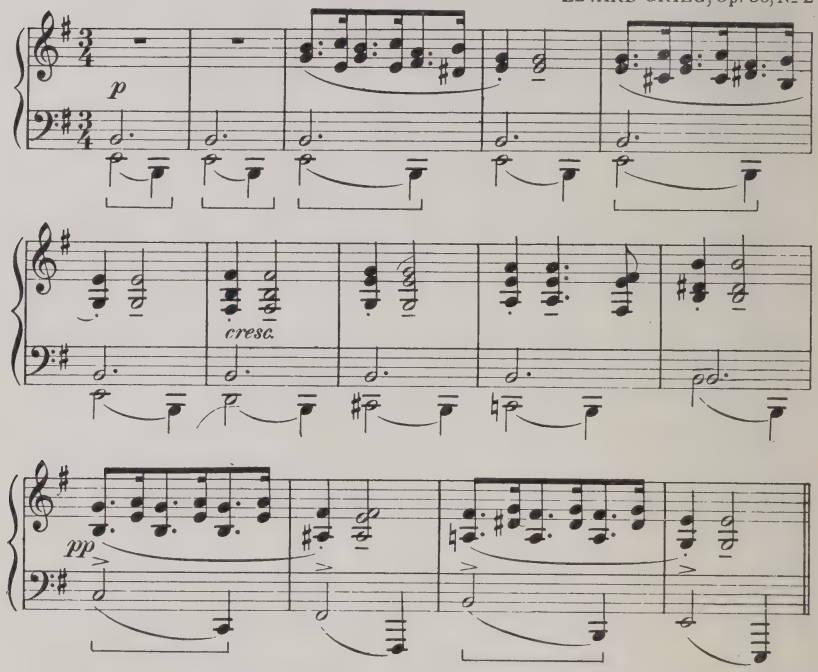
If you could hear all of this Symphony you would catch themes which might make you ask: "Which song is that?" But Dvořák did not use one real negro melody; his themes are his own, but, so cleverly did he catch the spirit of the negro music, they sound like authentic negro tunes. It has been stated in print that Dvořák used negro and even Indian themes, but Mr. William Arms Fisher of Boston, a pupil of Dvořák, who attended the final rehearsal of the Symphony before its first performance in this country, states with certainty that every theme throughout the work was composed by Dvořák himself. The fact that they are so reminiscent of negro music proves how thoroughly he has caught the negro idiom.

Some of the most delightful music of recent days has come from Scandinavia,—Norway, Sweden and Denmark. The northern folksongs are of a peculiar and exquisite charm, and they have tinged all the work of the Scandinavian composers more or less, particularly since the European Romantic movement threw the attention of the art world back to the characteristic national subjects and racial feeling.

By Scandinavian music we find that we commonly mean Norwegian, for in music, both popular and artistic, Norway far excels Denmark and Sweden. Of this Norwegian group Edvard Grieg (1843-1907) was the most important figure. In spite of frequent visits to other countries Grieg retained his residence in Norway, devoting himself not only to composition but

as well to the promoting of musical interests among his people. As a musical miniature painter, a creator of picturesque fancies, he has hardly had an equal since Schumann. He cultivated a peculiarly weird and vague kind of harmony and tonality, and adopted the forms and rhythms of popular dances. Particularly was he successful in casting over his work that atmosphere of mystery and melancholy which serves to bring up visions of gloomy fjords, lonely shores, and mountains, with their attendant legends of strange spirits of earth and sea. Grieg's music is no mere imitation of national strains, but is a natural mode of self expression. He was an original artist as well as a man of the people. The following selection entitled *Folksong* brings out the Scandinavian temperament as Grieg understood it.

Folksong

EDVARD GRIEG, Op. 38, № 2

Musical culture among the English-speaking nations, for a long time imperfectly developed, has begun to attain in the last few years a new vigor. The masses of the people are now learning to appreciate what is best in musical art, and this

learning is being strengthened by private teaching, schools, societies and an expanding concert system. Music is rapidly becoming a part of popular life. In England the high and rigid standards set by Handel and Mendelssohn and insisted on by musical audiences long discouraged native composers from striking out in new and original directions. The public refused a fair hearing to the claims of the new Romantic school, which was revolutionizing musical thought and production in other lands. Consequently England has failed to build up for itself any worth-while body of opera, symphony or piano music.

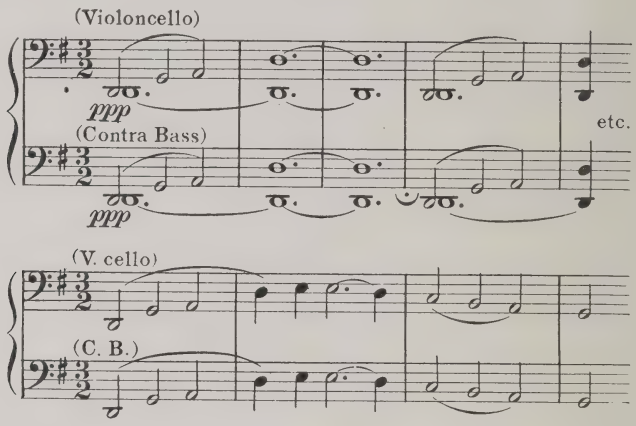
In later years, however, there has been a change for the better. Arthur Sullivan (1842-1900) a composer of comic operettas, of which *Pinafore* and *The Mikado* are two of the best known, was one of the first of the modern English musicians to gain distinction.

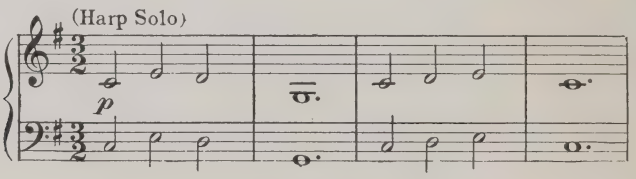
Following closely after Sullivan, there sprang up rapidly a brilliant succession of English composers which has continued without a break to the present day. In 1857 was born Edward Elgar, reckoned by some as the greatest of modern English musicians. His outstanding work is an oratorio, *The Dream of Gerontius,* but he wrote also many excellent songs with orchestral accompaniment, and various other orchestral works of distinguished beauty. Samuel Coleridge-Taylor, born in 1875, was another to rank high among English musicians. Himself a negro, he gave to negro melodies an unusually deep and sympathetic interpretation, and by his arrangements revealed the unusual musical qualities which they possess.

Of the English composers now living, three especially deserve mention, Percy Grainger (1882), Cyril Scott (1879), and Ralph Vaughn Williams (1872). Grainger, an Australian Englishman, now an American citizen, is notable both as a pianist and as a composer. In the latter capacity, he has devoted much of his time to the study and development of early English folksongs, with the result that England has found herself much richer in native music—music of the people—than had generally been realized. Scott shows two points of similarity with Grainger—ability as a pianist and a loyal interest in purely English music. But the characteristic mark of his work is its reflection of the new impressionistic school of music so much in vogue with the

French. Indeed his mastery of the newer musical forms and ideas has won for him the title "The English Debussy."

Until recently Vaughn Williams has been perhaps less known than either Cyril Scott or Percy Grainger. In 1917, however, the publication of his *London Symphony* won him immediate attention. Since then certain of his other works have been performed in this country as well as abroad. They consist chiefly of chamber music and larger orchestral forms. It is interesting to note also that Williams, as well as Scott and Grainger, has made careful study of the old English folksongs.

As an example of modern English music, his *London Symphony* may well be chosen, both because it is very recent and because it seeks to interpret, musically, the spirit of a great English city. This symphony is a tone-painting of life in London. At first the listener finds himself on the bank of the "calm and silent Thames." This theme, which recurs constantly, is the mysterious voice of the river.

Presently, above the silence, come the chimes of the famous clock "Big Ben" striking the half hour. (This passage is played by the harp.)



The listener, turning from the river, now makes his way into the crowded streets, swarming with people, raucous with whistles and shouts. And now he turns again out of the turmoil and goes back through various districts to the river. From the opposite bank rise the Saturday night sounds of the slums, overborne later by the "Hunger March" of the unemployed, pinched with cold, starving. And then again silence as in the beginning, with only the sluggish voice of the Thames, and Big Ben sounding from Westminster Tower.

You will notice in this the two characteristics which we have already pointed out as belonging to modern compositions —nationality and a strong leaning toward programme music. The symphony paints scenes, and those scenes are taken from the very soul of English metropolitan life. By creating that work, Vaughn Williams has definitely taken a place among the foremost musicians of England.

It seems only a step from the consideration of English composers to the study of our own American music. But in the few brief centuries since the settlement of this country, our musical history has been changed by so many circumstances peculiar to the New World, that we shall find the development of American music a very distinct study by itself. How the instinct for music, in spite of discouragements, took root here in New England and later spread throughout the country, we shall study in the next and final chapter of this course.

The following phonograph records may be used to illustrate some of the musical selections in this chapter.

Title	Victor Record No.
VIKING SONG (Coleridge-Taylor)—de Gogorza. (*See Record list for Chapter X.*)	64786
ONAWAY, AWAKE, BELOVED from *Hiawatha's Wedding Feast* (Coleridge-Taylor)—Paul Althouse.	55059
GOLLIWOG'S CAKE-WALK (Debussy)—Rachmaninoff.	64980
DR. GRADUS AD PARNASSUM (Debussy)—Rachmaninoff.	61980
A BEAUTIFUL EVENING (Debussy)— De Luca.	64934
SONGS MY MOTHER TAUGHT ME from *Gypsy Songs* (Dvořák) —Kreisler.	64563
NEW WORLD SYMPHONY—LARGO (Dvořák)—Philadelphia Orchestra.	74631

Title	Victor Record No.
SLAVONIC DANCE (Dvořák)—Kreisler.	
No. 1 (in G Minor)	64488
No. 2 (in E Minor)	74437
POMP AND CIRCUMSTANCE (Elgar)—Pryor's Band.	35247
THE LARK (Glinka)—Zimbalist.	74592
PEER GYNT SUITE (Grieg)—Victor Concert Orchestra.	
Parts I and II	35470
Parts III and IV	18042
CONCERTO IN A MINOR (Grieg)—De Greef and Royal Albert Hall Orchestra	
Parts I and II	55154
Parts III and IV	55155
MOLLY ON THE SHORE (Grainger)—Flonzaley Quartet.	74580
SONG OF THE FLEA (Moussorgsky)—Chaliapin.	88644
VISSI D' ARTE from *Tosca* (Puccini)—Frances Alda.	74400
Selections from *Madame Butterfly* (Puccini)—Herbert's Orchestra.	55094
MY NAME IS MIMI from *La Bohème* (Puccini)—Frances Alda.	74448
QUARTET FOR STRINGS (Rubinstein)—Victor String Quartet.	35506
MELODY IN F (Rubinstein)—Kindler (Cello).	45096
THE DEW IS SPARKLING (Rubinstein-Elman)—Elman.	64894
WHEN NIGHT DESCENDS (Rachmaninoff)—McCormack and Kreisler.	87571
SUITE ALGÉRIENNE (Saint-Saëns)—Victor Concert Orchestra.	35668
THE SWAN (Saint-Saëns)—Kindler (Cello).	45096
SECOND CONCERTO IN G MINOR (Saint-Saëns)—De Greef and Royal Albert Hall Orchestra.	
Part I	55160
Part II	55161
(*See record list for Chapter VII.*)	
THE MIKADO—Selections (Sullivan)—Victor Concert Orchestra.	18191
MÉLODIE (Opus 42, No. 3) (Tchaïkovsky)—Elman.	74053

Title	Victor Record No.
SYMPHONY IN F MINOR (No. 4.) Tchaïkovsky)—Boston Symphony Orchestra.	
Finale, Part I	74553
Finale, Part II	74554
QUARTET FROM RIGOLETTO (Verdi)—Caruso, Abott, Homer and Scotti.	96000
TRAVIATA—AH, FORS'É LUI (Verdi)—Melba.	88064
SONG OF THE VOLGA BOATMEN (Russian Folksong)—de Gogorza.	64997

QUESTIONS

1. Name the two basic principles which have strongly influenced most modern music. From what you have studied in this chapter, do you suppose that general interest in folksongs has increased or diminished during the past century?
2. Tell what you know about the musical style of Debussy.
3. Discuss briefly the present state of music in England.
4. What peoples have recently developed their characteristic national music? Name five composers who have taken a keen interest in building up *national* music.
5. Tell your own impressions of the Grieg *Folksong* selection quoted in this chapter.

Chapter X

AMERICAN MUSIC

To study the history of the development of music in America one should begin with the music of the Aborigines, the first music of all that can be traced on this continent. We find, however, that the music of these North American Indians has had very little, if any, influence on our music of later times, and also their music is not of a sort to be broadly appreciated by those whom we call "American" today. To be sure Indian music is not without its interest for us, and we shall discuss it later in this chapter; but for the present we must set it aside while we search for the origins of that music which is American in the same sense that we are American.

American music of that sort, we find, began in "the rigid, narrow and often commonplace psalm-singing of New England." Although there were civilized people in America for almost a generation before the Puritans and Pilgrims, the English colonists in Virginia adhered strictly to the songs which they brought with them from England, and made no attempt to develop songs better fitted to the spirit of their new surroundings, nor any attempt to establish schools of music. Their music was purely English in feeling and not American.

The music that developed in Puritan Boston and Pilgrim Plymouth was far less artistic, and though it had its origin overseas, it soon became closely associated with the Massachusetts Bay settlements. At the very start both Pilgrims and Puritans united in distrusting music! They would have abolished it all but for the fact that the Hebrews, who served to some extent as a pattern for the Puritan form of worship, had undoubtedly employed psalm-singing in their religious services. Therefore the Puritans had the psalms sung during their own services, and it is recorded that at first only five or six tunes were used, probably *Old Hundred, York, Hackney, St. Mary's Tune, Windsor* and *Martyrs.* These tunes served for public worship in Plymouth for seventy years and in Salem for forty.

The version of the Psalms used for singing was that which had been prepared for the Pilgrims in Amsterdam by one of their pastors, Henry Ainsworth, but in Boston this was soon superseded by the *Bay Psalm Book* published in Cambridge, Massachusetts, in 1640. With the exception of a trivial almanac, this was the first book printed in the Colonies.

Hymns—that is, church songs based on words not taken from the Book of Psalms—were not as yet admitted into either Pilgrim or Puritan services, but a few appeared in the *Bay Psalm Book*. This most widely used Psalm book contained no music until the ninth edition, printed in 1698, included thirteen tunes in two-part harmony. The custom of "lining-out" the hymns was resorted to because of the scarcity of books. The "lining-out" was performed by the minister or the deacon, who read line by line the text that was to be sung, the congregation pausing in their singing at the end of each phrase sufficiently long to allow this piece-meal recitation. The result of this was sometimes a most awkward one, when the necessary pause at the end of a line disturbed or even contradicted the sense of the poem, as in the following quotation:

"The Lord will come, and He will not"

and in the next line,

"Keep silence, but speak out."

Fortunately, even when musical matters were at the lowest ebb, there were some cultured men among the clergy who worked hard to build up a better school of singing in church service. Mather, Symmes, Walter, Prince and others labored hard to elevate this part of the Puritan education. But there was strong opposition whenever any special attention was paid to the music; and singing by note, or anything that savored of skill in music, was regarded as decidedly heterodox. Many went so far as to consider skillful singing a direct sin. Nevertheless, out of the desire to sing the psalms properly there came the earliest New England singing schools. One existed in Boston as early as 1717, and about this time we find published a number of psalm-books, which were, in fact, primitive vocal methods. Nothing difficult was attempted; no use was made of a fine harmonization like that of Ravenscroft; all that the methods explained was how to sing simple melodies by note. Singing by note was called the "new

way," and of the many who were naturally opposed to it, one gave his views on the subject as follows (this was in 1723):

"Truly I have a great jealousy that if we once begin to sing by rule, the next thing will be to pray by rule, and preach by rule; and then comes popery."

From the singing-schools there gradually and unconsciously began choir-singing. This was a natural course, since those attending the schools advanced more musically than those who did not. And the musical ones started having special meetings so that they could sing the psalms together, thereby making a great improvement in the singing during the services. These special singers were soon assigned special seats, and came to be regarded as a separate body of worshippers—the choir.

Because of the victory of the singing-schools and choirs in the last half of the eighteenth century, books of music began to follow each other in profusion. It was about this time that some few suggested using an organ in the divine service as was the custom in foreign countries, but this proposition brought a conflict of opinions which lasted a full century.

As early as 1713 Mr. Brattle, a Puritan of Boston, but very liberal and fond of art, gave by will an organ to the Brattle Square Church. But that church was not yet ready to receive such an instrument into its services, so the unwelcome gift was handed on to King's Chapel, Boston, where it was used for years. This was the first pipe-organ set up in a New England church, and its first organist had to be brought over from England on purpose to play it.

By 1798 we find secular music had been fairly well established, and several books containing a collection of the newest and most celebrated "Sentimental, Convivial, Humorous, Hunting, Sea and Masonic Songs" were published. As early as 1756 a Concert Hall was built in Boston where many entertainments and concerts of secular music were given. There was dancing after the concerts as a rule. Josiah Flagg established a band in 1773, became its leader, and gave concerts in Faneuil Hall and elsewhere, directing on one occasion as many as fifty musicians.

The first American poet-composer was Francis Hopkinson. He was born in Philadelphia, September 21, 1737, and was a graduate of the first class to receive degrees from the College of Philadelphia, and one of the most prominent patriots of the

Revolutionary War. As a member of the Continental Congress he signed the Declaration of Independence. All through the Revolutionary War he was constantly writing prose and verse, mostly of a satirical character, in support of his political faith. The most famous of these was *The Battle of Keys,* written in 1778.

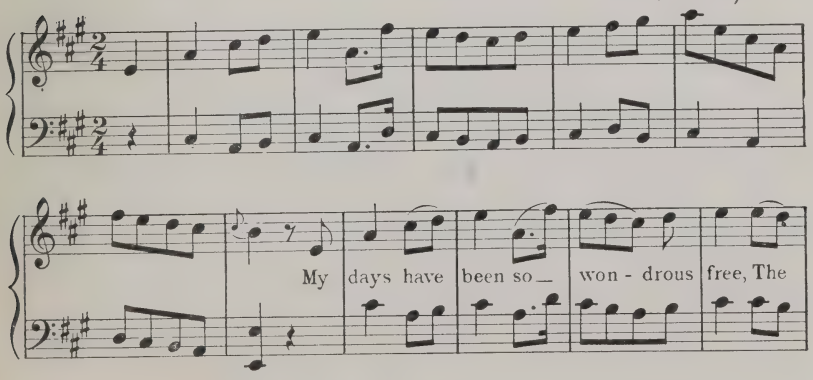
Hopkinson began the study of harpsichord at the age of seventeen. Later he become an accomplished organ player. He composed many songs, the most important volume being called: *Seven Songs for Harpsichord and Forte Piano.* He added an eighth song after the cover had been engraved, and we find this advertisement: *A Set of Eight Songs,—Words and Music composed by Francis Hopkinson.* These songs are composed in an easy, familiar style, intended for young "practitioners" on the Harpsichord or Forte Piano, and is the first work of this kind attempted in the United States. This book was published in Philadelphia, November, 1788. Hopkinson died May 9, 1791.

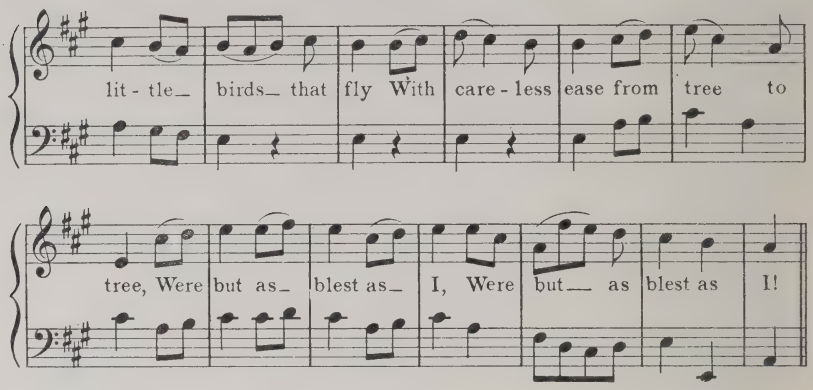
FRANCIS HOPKINSON
(1737-1791)

Mr. Sonneck in his book on *Francis Hopkinson and James Lyon* states that Francis Hopkinson's song *My Days Have Been So Wondrous Free,* is the earliest secular American composition in existence. It was written in 1759. The original composition is given below.

My Days Have Been So Wondrous Free

FRANCIS HOPKINSON
(1737-1791)





To William Billings, who was born in Boston, October 7, 1746, and who died there September 28, 1800, many historians give the credit for being the first American composer. He was a tanner by trade, and it is said he chalked down his earliest compositions upon sides of leather. His musical education was limited probably to the singing schools (for he was a choir singer as well as a composer), but this in no way dismayed him, for he believed that natural taste would guide the true musician in composition, without the necessity of studying rules. He was an eccentric and uncouth character, a fair butt for the ridicule which many of his fellow citizens flung at him, but his earnestness and sincerity in all he did and his great patriotism won him a favorable standing with some influential people. He was a believer in the effects of florid counterpoint (of its rules he was ignorant), and he early began to introduce in his works "fugue-tunes," such fugueing (as one historian describes it) "as might make Bach's bones rattle!"

But for all the criticism Billings received, his music deserved to be saved from oblivion; it was melodic and cheerful and strongly rhythmic. It cheered many a fireside and camp, for it was not above the popular intelligence, when higher art would have been. Billings' best known composition was the hymn *Chester*.

Later came a succession of other composers of whom the most important were Andrew Law and Oliver Holden, whose hymn *Coronation* is still a favorite. By this time the character

of the Puritan Church showed a tendency to relax; yet it was still necessary to cloak innocent amusement under the garb of religion, and the study of music was still held to be a dubious proceeding unless it were sanctified by being devoted to religious ends. We find, towards the end of the eighteenth century, that plays were occasionally smuggled into popular acceptance under the title of *Moral Lectures*. But the "ice" was gradually breaking, and the beginning of the nineteenth century found matters free for the advance of American music.

The music of New England has been spoken of first because this was the seed from which grew the earliest American school of composition. In Philadelphia during the latter part of the eighteenth century we find the art-centre of America. Its culture was almost European in advancement. The first really ambitious concert took place in Philadelphia in 1786.

The chief music of New York was found in the Episcopal churches. Trinity Church upheld something of the dignity of the English cathedral music within its walls. Outside the churches the public did not desire classical music of any kind, and the few musical societies that were founded in the eighteenth century soon died from lack of appreciation. Baltimore, New Orleans and Charleston, S. C. possessed some musical activities but nothing that influenced the progress of American music.

People began presently to realize that a musical atmosphere is essential to musical development and progress, and that such an atmosphere comes only from *organized* effort in musical work. Consequently, we find being established various musical societies, whose work in performing the best works of the day (oratorios, and the like) was one of the most important steps in enlightening the people as a whole. The first of these was the Stoughton (Mass.) Musical Society, which grew out of a singing class formed in 1774 by Billings. The most famous and most significant of the older musical bodies, however, was the Handel and Haydn Society, still in existence, which was organized in Boston in 1815, with a chorus of nearly one hundred voices. Boston had at that time a number of well-trained musicians, and others came there from Europe in later years, making the city for a long time the centre of American musical life.

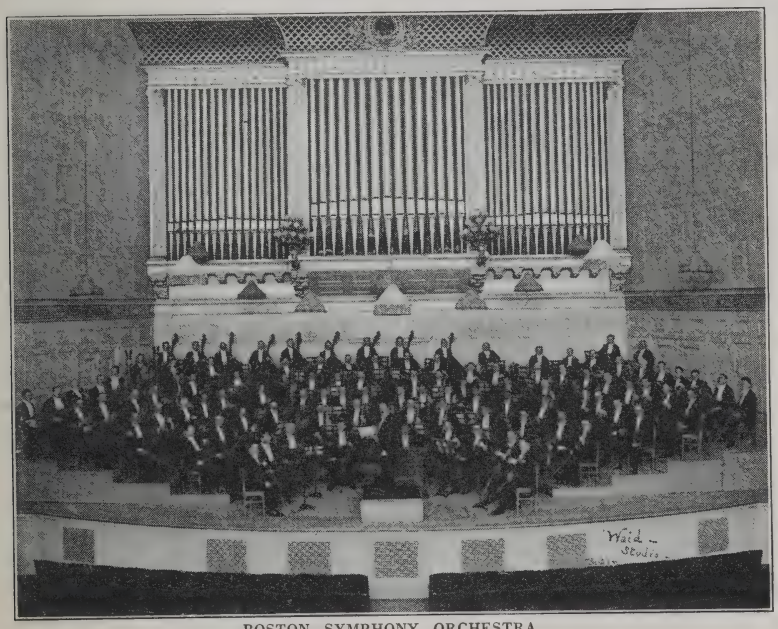
In 1826 Lowell Mason, then about thirty-five years old, came to Boston to begin a musical career which formed a link between the early singing school and the work of the present day. He was essentially a man of the people among whom he lived, and by nature was an efficient teacher. He traveled over New England and parts of New York State, holding musical conventions, and teaching the principles of music to hundreds of singers and teachers from far and near. His great work thus closely touched the people; and in a day when music was not taught in the public schools, he contributed more than one can now believe to spread a love for and a knowledge of vocal music. He died in 1872.

The growth of interest in music arising from the choral societies, the labors of Lowell Mason, and the art of foreign musicians who came to this country created a demand for music, other than vocal and organ, for many of the foreigners especially had played in orchestras in Europe. As early as 1796 there was formed in Boston an orchestra called the "Philharmonic Society," directed by the able pioneer Gottlieb Graupner. This was the first permanent orchestra. Then in 1848 another important one was organized by some young Europeans, in New York, and called the "Germania Orchestra." This latter orchestra may be called the first organization to give satisfactory performances of the great symphonies in America.

In 1833 came the next important advance in music when Lowell Mason and others founded in Boston the Academy of Music. This was primarily a conservatory of music; yet its activities also included the presentation of lectures and concerts of a high order, the publication of essays, and a determined effort to raise the standard of music in the school and in the church. It formed an orchestra, and for a time was considered the leading American authority on orchestral music. But the Academy's greatest achievement was in promoting the development of public school music. The planting of that seed has since proved one of the greatest factors in the musical advancement of America.

In 1837 the Harvard Musical Association came into existence and from that time on exerted a strong and active influence on the music not alone in Boston but of other cities as well. Much of its effort was bent toward bringing to the people the best music that had been written. That meant first of all

the building up of musical organizations that could perform such music. To that end a Harvard Musical Association orchestra was formed, which in 1866 gave symphonic concerts in Boston. But even before that time the Association had arranged a series of concerts devoted to "chamber music,"—that is, instrumental works for string quartets, quintets or similar groups, usually composed in the sonata form. In the field of vocal music, the Association lent its influence by giving Glee Club concerts; and by founding a musical library it greatly encouraged the wider study of music. It was the Harvard Musical Association, too, which agitated the subject of a music hall for Boston, with the result that one was opened in 1852.



BOSTON SYMPHONY ORCHESTRA

The credit for raising the standard of orchestral performance and for helping the public generally to appreciate music of the classic school belongs first of all to Theodore Thomas (1835-1905). His earliest efforts had as their aim the better and wider performance of chamber music in this country. His interest soon extended, however, to the larger orchestral forms. With the help of Dr. William Mason, son of the celebrated

Lowell Mason, he arranged various concerts and traveled from city to city with an orchestra of remarkably fine ability. One significant result of this work was the stimulation of musical pride in Boston and the founding of the Boston Symphony Orchestra. Mr. William Arms Fisher, in his *Notes On Music In Old Boston*, says: "The frequent visits of his [Thomas'] orchestra to Boston overshadowed the less disciplined and imperfect local body, sharpened musical perception, and wakened concert-goers to the need of an orchestra of like technical refinement and masterly leadership. This need was generously met by Mr. Henry Lee Higginson when he founded the Boston Symphony Orchestra, which gave its first concert under Georg Henschel, October 22, 1881, and under Gericke, Nikisch, and their successors, has developed into the present unique organization." The brilliance of this orchestra has done much to stimulate musical interest throughout the country; and there have since been developed orchestras of high rank in Chicago in 1891 as a direct result of Thomas' activity; Cincinnati in 1895; Philadelphia in 1900; St. Louis in 1907; San Francisco in 1909; Detroit in 1914; and Cleveland in 1918; not to mention other less known organizations. The oldest orchestral body in continuous service is the Philharmonic Society of New York organized in 1842. It was under the able leadership of Theodore Thomas for twelve years before he went to Chicago, and under him and his notable successor Anton Seidl it reached its zenith.

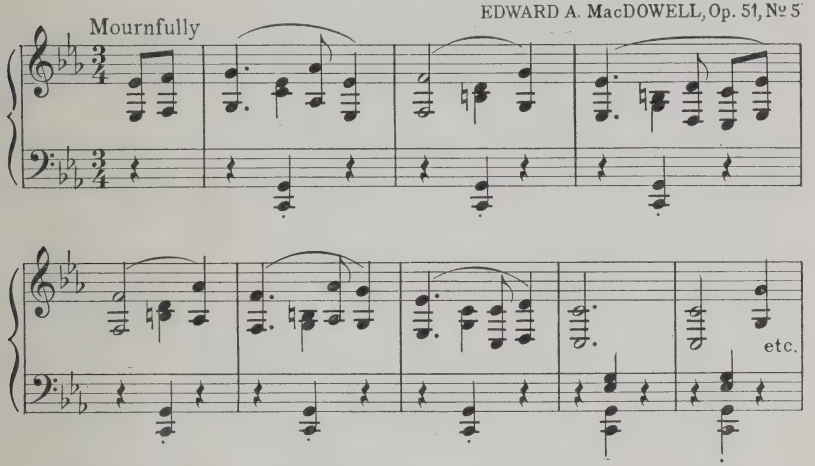
The American composer who has achieved the most far-reaching reputation for originality is Edward A. MacDowell (1861-1908). That MacDowell's talent survived even the pedantry of German conservatories is the strongest proof of its innate and incorrigible originality. He was a poet, nature-worshipper, and romanticist who dwelt in a realm of his own outside the confines of the period or community. He spent a great part of his time in Peterboro, New Hampshire, where he lived in his log-cabin and did much of his best composing. He would not cut down a tree for he was certain that the spirit which it harbored suffered from the axe. His nature ex-

MACDOWELL (1861-1908)

pressed itself characteristically in short but exquisite melodies, of which the following is a famous example.

From an Indian Lodge *

EDWARD A. MacDOWELL, Op. 51, № 5



In 1896 he accepted the position of Professor of Music in Columbia University in New York City and held this position until 1904, when he resigned. It is thought the strain of his life connected with the University helped to bring on nervousness. He was not a man for an academic life. His creative activities were necessarily circumscribed. These conditions and increased nervous strain hastened his unhappy end. He died in 1908, and American music was bereaved.

INDIAN CHIEF, SHORT BULL

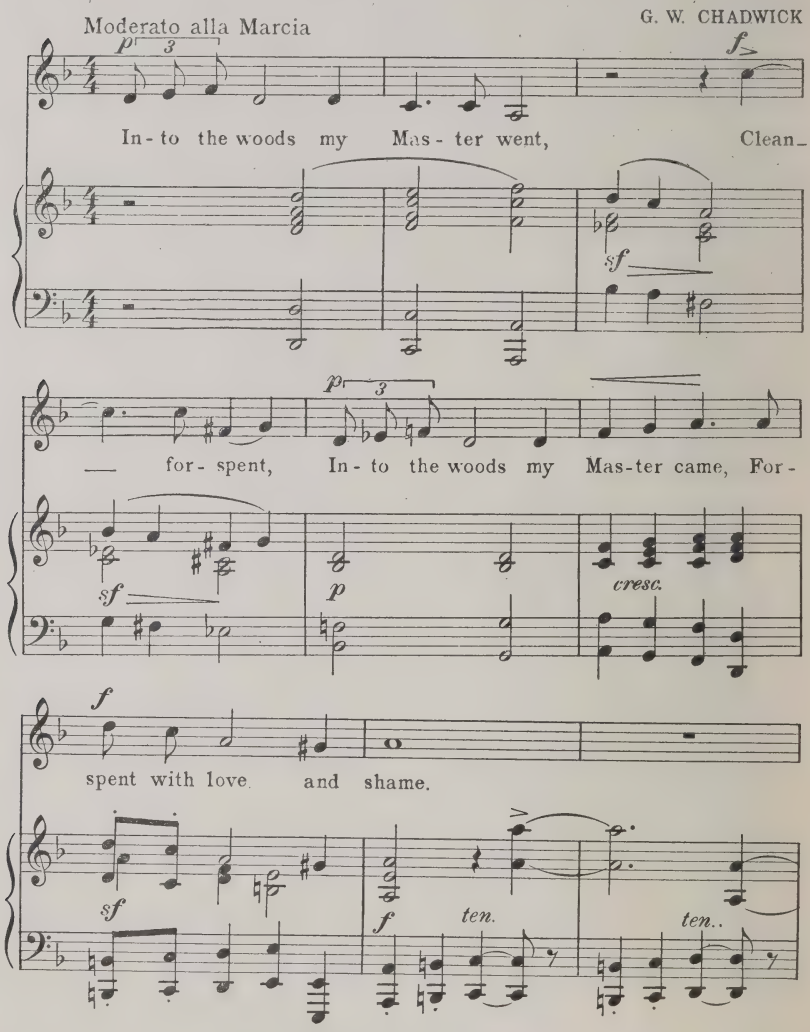
Among the present day composers there are several whose lives and achievements are worth careful study. Since, however, there is no room in a course of this length to dis-

*See *Woodland Sketches, Op. 51*, By Edward A. MacDowell; published by Arthur P. Schmidt. Used by permission.

cuss any one composer fully, we shall give only a brief paragraph to each. If you are interested in learning more about the members of this modern group, you can easily find in the libraries both biographies and collections of their finest works.

One of the most distinguished American composers now living is George W. Chadwick (1854), who has probably done more

A Ballad of Trees and the Master



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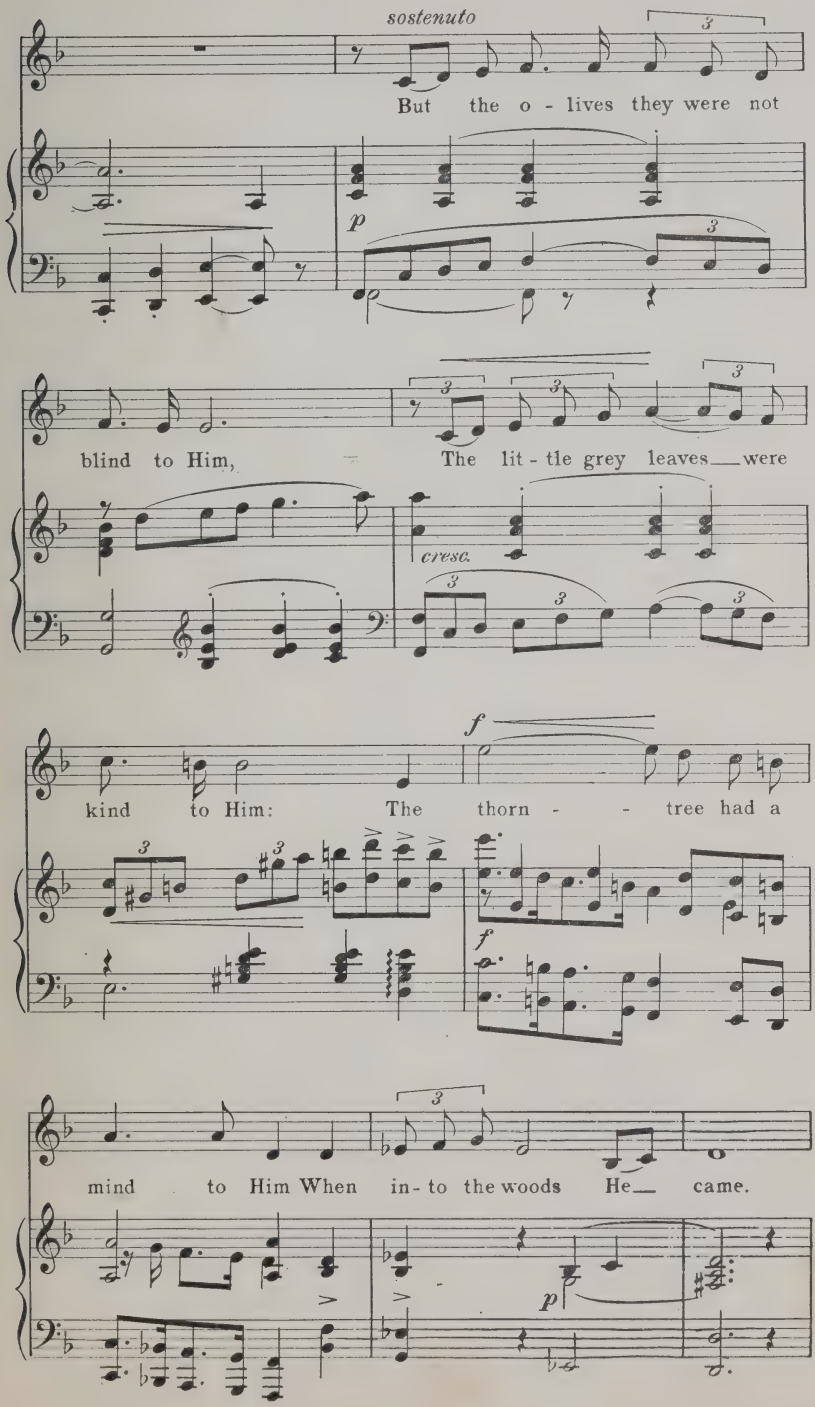

sostenuto
But the o - lives they were not
p
blind to Him, The lit - tle grey leaves were
cresc.
f
kind to Him: The thorn - - tree had a
f
mind to Him When in - to the woods He came.
p

than any other American but MacDowell to give status and repute to native composers. He has been head of the New England Conservatory of Music since 1897. He has been the most productive of American musicians and one of the most fertile in melodic invention and technical device. As a teacher his influence has been far-reaching. His versatility is shown in the wide field covered by his compositions, which include works in practically all of the principal forms. His choral and orchestral works especially have won praise.

Horatio Parker (1863-), a pupil of Chadwick's and later of European teachers, is the composer of what in the opinion of many is the most beautiful sacred choral work which has come from America—*Hora Novissima,* composed in 1893 and performed repeatedly with great success both in England and America. He is also the composer of the operas *Mona* and *Fairyland.*

Arthur Foote (1853-), who was one of Paine's most noted pupils and who gained his musical education entirely in America, is another composer and teacher whose influence on American music has been marked. Certain of his songs, piano pieces, organ works and chamber-music have gone far and wide.

Edgar Stillman Kelley (1857-)studied under various teachers in this country and at the Stuttgart Conservatory. His high technical equipment, his mastery of the orchestra is more than matched by the poetic and dramatic power of his inspiration. His incidental music to *Ben Hur,* his *Aladdin Suite* and *Alice in Wonderland Suite* for orchestra, his *New England Symphony* and more than all his musical Mystery Play *Pilgrim's Progress* have won him a high place among contemporary composers both in America and Europe.

Frederick S. Converse (1871-) also studied with Paine. He is a composer of the highest ideals. His *Mystic Trumpeter* is considered one of the finest of American tone-poems for orchestra. His works include two operas, *The Pipe of Desire* and *The Sacrifice,* a symphony, an oratorio and numerous songs and violin numbers.

To the names of these men should be added that of Mrs. H. H. A. Beach, one of the few women composers to have written

with distinction in the higher forms of music, as for example her *Gaelic Symphony* and various compositions of chamber-music. Her songs and piano pieces are widely known.

We have learned how the *folksongs* of each country by their peculiarities of rhythm, form, and melody have reflected the national spirit of the people who created them. And we have seen how skilful composers have availed themselves of "the song of the people" as a foundation or inspiration for many of their compositions. It is those countries where music, however simple, has been a part of the every day life for a great majority of the people, an inheritance which has come to them with their national traits and characteristics, where it is a means of expression for a feeling or emotion more strongly marked than ordinary—it is those countries that have produced the greatest musical minds. In such lands the composer has become in a way an interpreter of the feelings of his countrymen and has voiced the unexpressed emotions and impulses of many generations.

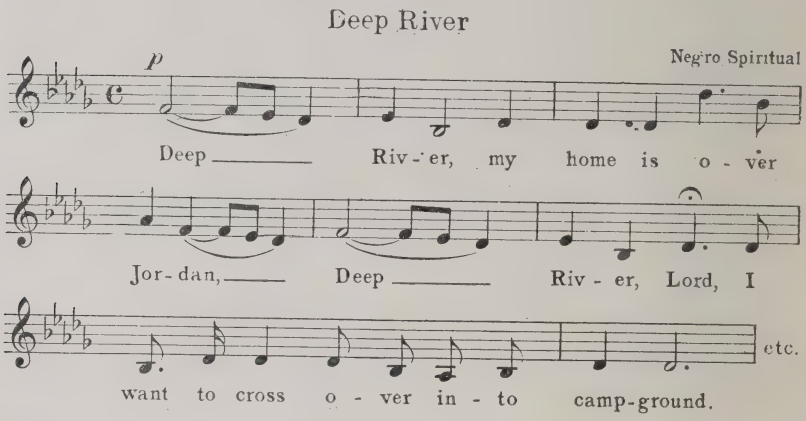
Bearing all this in mind, we are naturally led to ask, has America also a folksong? The answer is, America is handicapped in the production of folksong both by its business activity and by the fact that it is a gathering of many nations who are not yet welded together into a *distinct* type; but in the South, which possesses in its negro population a well distinguished race of natural singers, we find music which is practically folksong, remarkably different from the music of any other nations.

It has been objected that this music of the negroes is not American, but really African in part. Yet we may be sure that if the negroes had remained in Africa they would not have produced this music; it is a product of the negro as he is influenced by American surroundings and by life on the plantations.

The folksongs of the plantation show melody, direct emotion, and a harmony that is simple but effective. The "spiritual" or religious songs predominate. The reason for this readily is found; slavery was the sorrow of the Southern blacks; religion was their comfort and refuge. Booker T. Washington bears this testimony: "The negro folksong has for the negro race the same value that the folksong of any other people has for that people. It reminds the race of the 'rock whence it was hewn,' it fosters race pride; and in the days of slavery it furnished an outlet for the anguish of smitten hearts. The plantation songs

known as the 'spirituals' are the spontaneous outbursts of intense religious fervor, and had their origin chiefly in the camp-meetings, the revivals and in other religious exercises. They breathe a childlike faith in a personal Father and glow with the hope that the children of bondage will ultimately pass out of the wilderness of slavery into the land of freedom."

Deep River is one of the best known of the "spirituals" as it is one of the most touching.



This song was first transcribed for the piano by the most notable of negro composers, Coleridge-Taylor (1875-1912), who has also arranged with fine musical instinct, a number of other spirituals.*

Not only is the negro a natural maker of melodies; he is also remarkably gifted in producing rich harmonies to go with his tunes. Few races possess this ability to such a degree. It is a well-known fact that if you give a simply melody to a group of negro singers, although they may not know a single rule of harmony, they will instinctively sing it in several parts, each one of which brings out remarkably the harmonic beauties of the song. In their own music, a solo voice usually begins with the air and at a certain point the other voices come in, each in its own way.

**Twenty-four Negro Melodies*, Transcribed for the Piano, in The Musicians Library.

Many composers have made use of negro music on which to base their own works, but it was Dvořák, as we have seen, who first attracted world-wide attention to the beauty of the negro idiom by his *New World Symphony*, and his string quartet, Op. 96 and quintet, Op. 97.

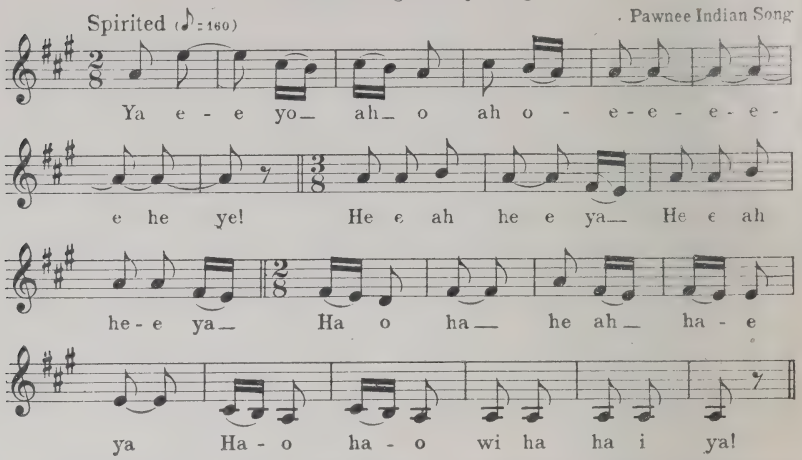
Olin Downes says that "no white American save possibly Stephen C. Foster (1826-1864), in his best songs has equalled the profound feeling and the mystical inspiration of these outpourings of the soul of a race." Foster was of Southern descent. He had been with the negroes in their natural surroundings; he knew intimately the "cotton fields" and the "log cabins" which enabled him to picture, better than any other composer, the life and emotion of the negro. His songs are so numerous that we cannot even list them all here. But a few of them—*Swanee River* (*Old Folks at Home*), *My Old Kentucky Home, Old Black Joe, Massa's In De Cold, Cold Ground* and *Uncle Ned*—touch such a deep, true note that they are known and loved in almost every country of the civilized world.

The wealth of musical material to be found in negro songs has encouraged some composers to make a study of Indian music as well. In some ways the results have been disappointing. The hope that Indian music might share with negro music the distinction of being treated as American folksong seems to be thoroughly demolished; for American folksong must have a definite appeal to all Americans, while Indian music has not found much of a welcome except among the Indians themselves.

What we have learned about Aboriginal music, however, is interesting for its own sake. We find that the American Indian, like most savages, did not distinguish very sharply between dance and song. Most of the poetry which he sang was poetry with a story idea behind it. And when he sang, he interpreted the story in gesture, pantomime and rhythmic dance; not for the entertainment of an audience, by the way, but simply to express his innermost feelings. Thus Indian music is neither wholly folksong nor wholly folk-dance; but the dance element is usually important enough to give the music a strongly developed rhythm. The melodies, on the other hand, are as a rule comparatively simple, like the following Pawnee *Song of Rejoicing and Thanksgiving*. It means: "O Father, while giving thanks I wish that all good gifts may be renewed."

Kisaka*

Woman's Song of Rejoicing



For tune the Indian has most frequently used instruments generally similar to the flute, the flageolet and pan-pipes, and sometimes a crude type of harp; for rhythm he has, of course, employed the drum, usually in combination with rattles. The favorite of all appears to have been the flute.

Unlike negro songs Indian music is not harmonized; nor do the Indians themselves show any tendency to sing in separate parts. Soprano voices, alto voices, tenor voices and bass voices all sing the same notes in unison, though of course in different octaves. Sometimes when many Indians are singing together the different qualities of tone and the fact that some voices are high and others low, make it seem to the untrained ear that there are separate parts in harmony; it is difficult to realize that the whole song is being performed in unison. But the fact remains that Indian music is unharmonic, and for this reason it is likely always to fall short of the popularity of negro music, which lends itself so readily to four-part singing.

As to the value of Indian music to American composers, we find that Indian themes have been used occasionally. Arthur Farwell has made them the foundation of some piano compositions. Charles W. Cadman has produced several graceful lyrics

*See *The Indians' Book*, edited by Natalie Curtis. Published by Harper & Brothers. This song was contributed by an Indian.

on Indian themes; but it must be admitted that the finished composition in each case depends for its beauty on Cadman rather than on the original theme. The same is true of MacDowell's *Indian Suite* for orchestra, probably the most noteworthy adaptation of Indian song. The *Suite* is good because of MacDowell's genius, not because of any special beauty in the Indian music.

In our search then for something on which to base real American music, we have little to gain from the Indian. The negro, on the contrary, has given us a valuable interpretation of America. His folksongs are musically beautiful; they are something that most of us can understand and appreciate. Yet the fact that we all enjoy negro music does not mean that it is a form of musical expression natural and spontaneous with the American people as a whole. Only the negro expresses himself in just that way. The descendant of a Mayflower Pilgrim would sing in quite a different vein; the twentieth-century immigrant from Southern Europe would sing differently again. Yet these are both Americans.

For a time at least, while the American people is made up of so many unlike groups of various races, and with various traditions, we shall not have a national American music in the same sense that the Russians have a national Russian music. That is, we shall not have any definite and characteristic form of musical expression common to the whole people. But in another sense we can have a really typical American music, which attempts to interpret not the emotions of Americans, but the spirit of America itself. The youth and strength of a new land, the unshaken courage and hope of the pioneer, the joy of freedom, the shifting colors of a wide democracy—all these may mark the work of American composers. And that spirit has already begun to find expression. MacDowell devoted his life to it. Other composers, both before and after him, have caught the same spirit, though less conspiciously. Indeed the atmosphere, the traditions of this country, so different from those of any other land, cannot fail to impress themselves strongly on the music that we create.

Nor shall we lack composers to express that spirit. Already we can count many Americans who have made their mark in music, a number of them winning far more than local reputation and not a few international fame. And their works, especially in the large orchestral forms, chamber music, and choruses with

orchestral accompaniment, have almost all been produced since the close of the Civil War, a very short period indeed when compared with the centuries during which European nations have been creating music. It speaks volumes for the native ability and sturdy industry of American composers, that in scarcely more than half a century they have won a high place in the field of composition and also of teaching.

With men like these to create, and with a national atmosphere rich in natural poetry and splendid tradition, we may look hopefully to the future, confident in America's power to bring forth a distinctive music of strength and beauty unexcelled.

The following phonograph records may be used to illustrate some of the musical selections in this chapter.

Title	Victor Record No.
Rock of Ages (Buck)—Lyric Quartet.	16269
Ballad of Trees and the Master* (Chadwick).	
Deep River (Coleridge-Taylor and Fisher)—Alda.	64687
Deep River (Coleridge-Taylor and Powell)—Powell.	74246
Swanee River (Foster)—Calvé	88089
Old Black Joe (Foster) Louise Homer.	88128
Massa's in the Cold, Cold Ground (Foster)—Zimbalist.	64638
My Days Have Been So Wondrous Free (Hopkinson)—Murphy.	45324
From an Indian Lodge (MacDowell)—Sousa's Band.	17035
Thy Beaming Eyes (MacDowell)—Schumann-Heink.	87288
To a Water-Lily (MacDowell)—Florentine Quartet.	18648
To a Wild Rose (MacDowell)—Venetian Trio.	18208
Nearer, My God, to Thee (Mason)—Schumann-Heink.	87280
Marche Miniature (Tchaïkovsky)—Boston Symphony Orchestra.	64766
Nobody Knows The Trouble I See—Kreisler.	64824
I Couldn't Hear Nobody Pray—Fisk Jubilee Quartet.	16448
Medicine Song (Indian)—Glacier Park Indians.	17611

*Record in preparation.

Title	Victor Record No.
NAVAJO INDIAN SONGS—O'Hara.	17635
WHITE DOG SONG, etc.—American Indians	17611
GOIN' HOME (Dvořák-Fisher)—Werrenrath.	74815

QUESTIONS

1. Tell briefly what influences interfered with the progress of American music during the seventeenth and eighteenth centuries.
2. Mention at least six persons or events important in American musical development between 1700 and 1850.
3. Name one great singing society organized during the nineteenth century. Name three important orchestras organized during the same century. Give the approximate dates of each.
4. Tell what you know of Edward MacDowell's importance in American music.
5. Compare *Deep River* with the Indian melody given in this chapter. Which has the more appealing tune? Which has the sharper rhythm? Which, on the whole strikes you as being more musical?
6. Discuss briefly any modern influences which you think likely to make music more generally appreciated here in America.

CHRONOLOGICAL TABLE OF EVENTS IN MUSICAL HISTORY, WITH CONTEMPORANEOUS HISTORICAL EVENTS

B. C.	MUSICAL EVENTS	CONTEMPORARY EVENTS
5000	The ravanostron, ancestor of the violin, was invented in India at about this date. Chapter II.	
1000	Homeric poems are thought to have been composed at about this date. They were chanted by traveling minstrels. Chapter II.	
800		The building of Carthage begun.
753		The building of Rome begun.
520	Hebrews introduced custom of singing in temples to accompaniment of instruments. Psalms collected for this purpose. Chapter II.	
500	About this time in Greece, rooms were rented for chorus practice. Chapter II.	
300	Development in India of musical drama bearing certain traits of modern opera. Chapter II.	
A. D.		
312		Constantine the Great became Emperor.
333	St. Ambrose born. Chapter IV.	
410		The Visigoths captured Rome.
553		Goths expelled from Italy by Justinian. Plague raged in Rome.

A. D.	MUSICAL EVENTS	CONTEMPORARY EVENTS
590	Accession of Pope Gregory who arranged Gregorian chant. Chapter IV.	
814	Lament written on death of Charlemagne—one of oldest examples of European music that has been preserved. Chapter III.	
1095		The First Crusade.
1147		The Second Crusade.
1157	Châtelain de Coucy born. Chapter III.	
1189		The Third Crusade.
1192	Châtelain de Coucy died. Chapter III.	
1202		The Fourth Crusade.
1204		Capture of Constantinople by the Latins.
1215		Magna Charta signed in England.
1226		St. Francis of Assisi, leader of Franciscans, died.
1228	(about) Melody of *We Won't go Home Until Morning* became popular. Chapter I.	Frederick II embarked upon the Sixth Crusade and acquired Jerusalem.
1285	*Le jeu de Robin et Marion* before the Court of the King of Naples. This musical play is considered by some to be the first Opera. Chapter III.	
1287	(about) Adam de la Halle died.	

A. D.	MUSICAL EVENTS	CONTEMPORARY EVENTS
1293		Roger Bacon, the prophet of experimental science, died.
1423		Earliest dated print.
1425	School of the Netherlands came into prominence. Chapter IV.	
1453		Hundred Years' War ends.
		Ottoman Turks took Constantinople.
1473		First book printed in England.
1475	Mastersingers flourished in Germany. Chapter III.	Michelangelo born.
1483	Martin Luther born. Chapter IV.	Raphael born.
1486		First ship rounded Cape of Good Hope.
1492		Columbus crossed the Atlantic to America.
1494	Hans Sachs born.	
1509		Henry VIII, King of England, began his reign.
1526	(about) Palestrina born. Chapter IV.	
1545	Council of Trent. Chapter IV.	
1546	Luther died. Chapter IV.	
1564		Shakespeare born.
1568	Claudio Monteverde born. Chapter VII.	
1594	Performance of the opera *Dafne* at Florence. Chapter VIII. Palestrina died.	

A. D.	MUSICAL EVENTS	CONTEMPORARY EVENTS
1600	Peri's *Euridice* first performed. Chapter VII.	
1600	(about) Francesco Cavalli born. Chapter VII.	
1609		Hudson River and Lake Champlain discovered.
1620		Mayflower expedition founded Plymouth, Mass.
1630		Boston, Mass. founded.
1637	Opening in Venice of the Teatro San Cassiano, the first opera-house. Chapter VII.	
1638		Harvard College founded.
1640	*Bay Psalm Book* published in Cambridge, Mass. With the exception of a trivial almanac, this was the first book printed in the Colonies. Chapter X.	
1641		Long Parliament in England.
1642		Newton born. Civil War in England.
1643	Monteverde died. Chapter VII.	Louis XIV, King of France, began his reign of 72 years.
1649		Charles I beheaded; Commonwealth in England.
1650		Puritanism attained its greatest power in England.
1658	Purcell born. Chapter V.	Cromwell died.
1674		New Amsterdam finally became British by treaty and was renamed New York.

A. D.	MUSICAL EVENTS	CONTEMPORARY EVENTS
1676	Cavalli died. Chapter VII.	
1685	Bach born. Chapter V. Handel born. Chapter V.	James II, King of England, began his reign.
1686	Porpora born. Chapter VII.	
1713	The first pipe-organ in a New England church was installed in King's Chapel, Boston. Chapter X.	Frederick the Great of Prussia born.
1714	Gluck born. Chapter VII.	George I, King of England, began his reign.
1717	(about) A singing school was established in Boston. Chapter X.	
1718	Handel took up residence in England. Chapter V.	
1722	Bach's *Well-Tempered Clavichord* published. Chapter V.	
1729	Bach's *St. Matthew Passion* produced. Chapter V.	
1731	Handel's first English oratorio produced. Chapter V.	
1732	Haydn born. Chapter VI.	George Washington born.
1737	Francis Hopkinson born. Chapter X.	
1740		Frederick the Great of Prussia, began his reign.
1742	Handel's *Messiah* first performance. Chapter V.	
1746	William Billings born. Chapter X.	
1749		Goethe born.

A. D.	MUSICAL EVENTS	CONTEMPORARY EVENTS
1750	Bach died. Chapter V.	
1755		Britain and France struggled for America and India. France in alliance with Austria and Russia against Prussia and Britain (1756-1763); the Seven Years' War.
1756	Mozart born. Chapter VI.	
1756	A Concert Hall was built in Boston. Chapter X.	
1759	Death of Handel. Chapter V. Haydn's first symphony written. Chapter VI.	The British took Quebec.
1760		George III, King of England, began his reign.
1766	Porpora died. Chapter VII.	
1767	Gluck's *Alceste* composed. Chapter VII.	
1769		Napoleon Bonaparte born.
1770	Beethoven born. Chapter VIII.	Wadsworth born.
1773	A band was formed which gave concerts in Faneuil Hall, Boston. Chapter X.	Boston Tea Party.
1775		Revolutionary War began.
1776		Declaration of Independence by the United States.
1779	Gluck's *Iphigénie en Tauride* produced. Chapter VII.	

A. D.	MUSICAL EVENTS	CONTEMPORARY EVENTS
1783		Treaty of Peace between Britain and the United States.
1786	Mozart's *Figaro* produced. Chapter VI.	
1787	Gluck died. Mozart's *Don Giovanni* produced. Chapter VI.	The Constitutional Convention of Philadelphia set up the Federal Government of the United States.
1788	Mozart's last three symphonies written. Chapter VI.	First Federal Congress of the United States at New York.
1789		French Revolution begins.
1791	Mozart's *Magic Flute* produced. Chapter VI. Mozart died. Chapter VI. Hopkinson died. Chapter X.	
1792	Lowell Mason born. Chapter X.	France declared war on Austria. Prussia declared war on France.
1797	Schubert born. Chapter VIII.	France became a Republic.
1798	Donizetti born. Chapter VII. "Philharmonic Society" formed in Boston. Chapter X.	Bonaparte went to Egypt.
1800	William Billings died. Chapter X.	
1802	Bellini born. Chapter VII.	Victor Hugo born.
1803	Glinka born. Chapter IX.	Emerson born. Louisiana purchased from France.
1809	Haydn died. Chapter VI.	
1810	Schumann born. Chapter VIII.	

A. D.	MUSICAL EVENTS	CONTEMPORARY EVENTS
1811	Liszt born. Chapter VIII.	Thackeray born.
1813	Verdi born. Chapter VII. Wagner born. Chapter VII.	
1815	*Handel and Haydn* Society organized in Boston. Chapter X.	Bismarck born.
1816	Rossini's *Barber of Seville* composed. Chapter VII.	
1818	Gounod born. Chapter VII.	
1821	Schubert's *Erlking* first sung in public. Chapter VIII.	Bonaparte and Keats died.
1822	César Franck born. Chapter IX.	Shelley and Herschel died.
1824	Beethoven's *Ninth Symphony* produced. Chapter VIII.	Charles X, King of France, began his reign.
1826	Stephen C. Foster born. Chapter X.	
1827	Beethoven died. Chapter VIII.	
1828	Schubert died. Chapter VIII.	
1829	William Mason born. Chapter X.	Greece independent.
1830	Anton Rubinstein born. Chapter IX.	July Revolution in France. William IV, King of England, began his reign.
1831	Bellini's *La Sonnambula* produced. Chapter VII.	
1833	Brahms born. Chapter IX. The *Academy of Music* founded in Boston. Chapter X.	
1835	Theodore Thomas born. Chapter X. First performance of Donizetti's *Lucia di Lammermoor*. Chapter VII. Bellini died. Chapter VII.	The word *socialism* first used.

A. D.	MUSICAL EVENTS	CONTEMPORARY EVENTS
1835	Saint-Saëns born. Chapters VIII and IX.	
1836	Glinka's *A Life for the Czar* produced—first Russian opera. Chapter IX.	
1837		Victoria, Queen of England, began her reign.
1838	Bizet born. Chapter VII.	
1839	Dudley Buck born. Chapter X.	
1840	Peter Tchaïkovsky born. Chapter IX.	Queen Victoria married Prince Albert of Saxe-Coburg-Gotha.
1841	Anton Dvořák born. Chapters IX and X.	
1842	Arthur Sullivan born. Chapter IX.	
1843	Edvard Grieg born. Chapter IX.	
1846	William Gilchrist born. Chapter X.	War between United States and Mexico.
1848	Frederick Gleason born. Chapter X.	Louis Philippe, King of France, deposed; second French Republic established.
1849		Discovery of gold in California.
1852		Napoleon III, Emperor of France, began his reign.
1853	Verdi's *Il Trovatore* produced. Chapter VII. Arthur Foote born. Chapter X.	
1856	George W. Chadwick born. Chapter X.	Crimean War began.

A. D.	MUSICAL EVENTS	CONTEMPORARY EVENTS
1856	Schumann died. Chapter VIII.	Alexander II, Czar of Russia, began his reign.
1857	Glinka died. Chapter IX. Edward Elgar born. Chapter IX.	*Dred Scott* case decided in United States.
1858	Puccini born. Chapter IX.	
1859	Gounod's *Faust* produced. Chapter VII.	Victor Emmanuel, first King of Italy, began his reign.
		Abraham Lincoln became President of the United States.
1861		Civil War began in United States.
1862	Debussy born. Chapter IX.	
1863	Horatio Parker born. Chapter X.	
1865	Wagner's *Tristan and Isolde* first produced. Chapter VII.	Surrender of Lee's Army.
1868	Wagner's *Die Meistersinger* produced. Chapter VII.	Japan opened to the world.
1869	Charpentier born.	
1870		Franco-Prussian War.
1871	Frederick S. Converse born. Chapter X.	Paris surrendered (January.)
		King of Prussia became German Emperor.
		The Peace of Frankfort.
1872	Vaughn Williams born. Chapter IX.	
1873	Sergei Rachmaninoff born. Chapter IX.	

A. D.	MUSICAL EVENTS	CONTEMPORARY EVENTS
1875	Bizet died. Chapter VII. Coleridge-Taylor born. Chapter IX.	
1877		Hayes, President of U. S.
1878		The Treaty of Berlin.
		The Armed Peace of forty-six years began in western Europe.
1879	Cyril Scott born. Chaper IX.	
1881	First performance by Boston Symphony Orchestra. Chapter X.	Garfield, President of U. S. assassinated.
1882	Percy Grainger born. Chapter IX.	
1883	Wagner died. Chapter VII.	
1885	Sullivan's *Mikado* produced. Chapter IX.	U. S. Grant died. Cleveland, President of U. S.
1886	Liszt died. Chapter VIII.	
1887	Verdi's *Othello* produced. Chapter VII.	
1889		Harrison, President of U. S.
1890	César Franck died. Chapter IX.	
1893	Gounod died. Chapter VII. Tchaïkovsky died. Chapter IX. Dvořák's *New World Symphony* first performed. Chapter IX.	Cleveland, President of U. S.
1894	Rubinstein died. Chapter IX.	R. L. Stevenson died.
1897	Puccini's *La Bohême* produced. Chapter IX.	McKinley, President of U. S.
1900	Arthur Sullivan died. Chapter IX. Puccini's *Tosca* produced. Chapter IX.	

A. D.	MUSICAL EVENTS	CONTEMPORARY EVENTS
1901		Queen Victoria died; Edward VII began reign in England.
		Roosevelt President of U. S.
1902	Debussy's *Pelléas et Mélisande* produced. Chapter IX.	
1904	Anton Dvořák died. Chapters IX and X.	Russo-Japanese War.
1905	Puccini's *Madame Butterfly* produced. Chapter IX.	
1907	Grieg died. Chapter IX.	
1908	MacDowell died. Chapter X.	
1912	Massenet died. Chapter VII. Coleridge-Taylor died. Chapter IX.	China became a Republic.
1914		Great War in Europe began.
1917		U. S. entered World War.
		Establishment of Bolshevik régime in Russia.
1918		The Armistice.
1920	Debussy died. Chapter IX.	First meeting of the League of Nations.
1921	Saint-Saëns died. Chapter IX.	Greeks made war on the Turks.
1922		Defeat of the Greeks by Turks.
1923		French invasion of Germany.

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